

HAUNTED DIGITAL MAGAZINE PRESENTS

AFTER

AFTER DARK'S TRIUMPHANT RETURN

ARK 2

THE DARKER SIDE OF HORROR...

FEATURING:

THE PROFANE EXHIBIT

THE DISTURBING DAVID BOND

RESIDENT EVIL 6:

SILENT STUDIOS EXCLUSIVE

THE SOSKA SISTERS:

THEIR COMIC CON ODYSSEY

BASKET CASE TRILOGY:

EXCLUSIVE INTERVIEWS

SOPHIA DISGRACE

AND THE ALIEN VAMPIRES

TWISTED PIX:

DEADLY, DARK & DANGEROUS

PEGGY GOO:

THE HORROR OF HENDERSON

ALEX CHANDON:

BRITISH HORROR AT ITS BEST

GEMMA ATKINSON:

BECAUSE WE LOVE HER!

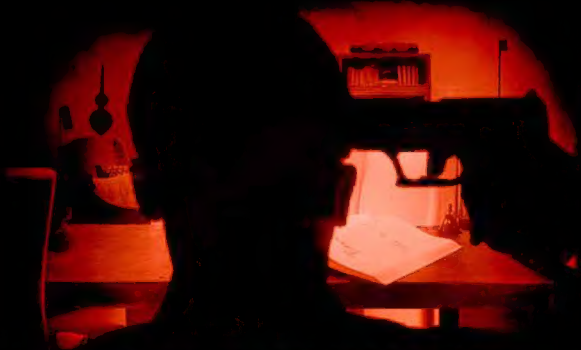
CLUB ANTICHRIST:

THE FUTURE OF CLUBBING



RESTRICTED

Restricted to 18
and over



EDITORIAL GOODBYE

As I write this, my last editorial column for ~~Haunted:~~
~~After Dark~~, the removal men are busy removing my stuff
from the office, all that's left is my Newton's Cradle, balls
happily banging away and this desk from which I write
my farewell editorial column - But am I bitter? Not in
the slightest (by the way I'm obliged to say that until
I've officially left the building) - Seriously though, when
we published Issue 1 of ~~After Dark~~, we had no idea what
the response would be and then we got banned by Apple,
YES, that's right, they banned us from their newsstands
because of the graphic content and our first instinct
was to be gutted but then we sat down, dried our eyes,
blew our noses and realised that we had a fantastic
marketing campaign in the making - banned by Apple, the
forbidden fruit and all that!! So here is ~~Haunted:~~ ~~After~~
~~Dark Issue 2~~, it has been a few months as we wanted
to make it as good as it could be and because it was
my last one as editor I dragged it out so they could still
pay me, LOL!! Joking apart we've revamped, reworked
and remodeled ~~Haunted:~~ ~~After Dark~~, this is your one stop
horror shop baby!! Extreme horror, fetish, scary, spooky,
shit, video nasty's, interviews with the people that matter,
graphic images, lesbian vampires, non-lesbian vampires,
lesbian non-vampires, non-lesbian non-vampires we have
it all - a plethora of putridness, a gathering of gore, a
hammer of horror and I am going to stop writing in a
minute as the removal men are eyeing this pen up, so long
and keep in touch and remember this

Statement

from
HAUNTED:
AFTER DARK

the 'bored'
directors and
mismanagement
team would like
to announce
that the previous
editor has left
the building and
more importantly
we have our pen
back and even
more importantly
to find out who
the new editor
and face of
Haunted: After
Dark will be from
the next issue and
beyond please
turn to

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ANTICHRIST



THE PROFANE EXHIBIT

THERE ARE NO BOUNDS

THERE ARE NO BOUNDARIES

WHO THE F*CK IS
ALEX GYAMIGN
INTERVIEW WITH JACQUELYNNE WILSON

TANYA
bakes
TACTICALLY
CREEPY
CAKES



WATER MEETING
There's a new C&W member in the
house. You can see it on the cover of
this new C&W book. It's the
one that we all want.

MELASPE

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FREAKASAURUS REX
ALTERED HORROR ART DOLLS

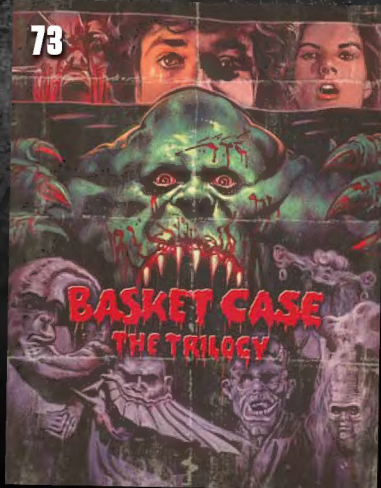
The art of Paula Michelle Von
Disley and her disturbing dolls...

MIKE'S MIDNIGHT MOVIE MINDFUCK

Pit your wits against the twisted horror movie trivia mastermind

**SILENT STUDIOS PROMO
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**104 THE TWISTED ART OF
TWISTED PIX**

Demented, dark and dangerous,
an incredible set from Twisted Pix



A DEGREE OF HORROR

Here at the offices of Haunted we are inundated with sacks of post, mostly are for this guy called Bill, we have no idea who he is but he sure is popular!

BUT we also get post from the people that matter, YOU!! As a team trying to come up with ideas to keep the magazine fresh and fun we always like to see what you guys and gals can come up with, yes, some of you might call it lazy we like to see it as artistic licence AND a few months ago we received this fantastic letter:

Lilith... A Mother's love

Dear Haunted Digital Magazine

I have recently discovered your magazine and found myself fixated on it, purchased my first download earlier today and wondered why I have never been aware of it until now.

I hope you don't mind me contacting you. I am a make-up artist and have recently worked on a photo-shoot/ project involving a horror theme. I developed this idea for my HNS Graded Multi, is there any possibility of having these images published? The photographs were taken by Nicole Gardiner a Liverpool based photographer (<http://NINE.NICOLEGARDINERPHOTOGRAPHY.COM/>). The story is based around demon mythology and incorporates a fictional couple and a baby. The mother becomes possessed by a demon called Lilith and the photo-shoots track the story up until the final images of the character as a bird like demon.

I have attached a series of photographs for you to look over. Any feedback you could give me on this would be greatly appreciated.

Many thanks
Jacqui

Jacqui Connor

Jacqui Connor Hairstylist & Make-up Artist
WWW.JACQUICONNORHAIRANDMAKEUP.WEEBLY.COM

Initially I took my inspiration for this project from fairy tales and the evil connotations that appear within these stories, one in particular being the story of Hansel and Gretel which involves an evil figure as the main antagonist. The story also brings in cannibalism, something which I later use in my story. I also incorporated themes from the TV show Supernatural, which I began watching a few years ago and became hooked on. I have always had a keen interest in the supernatural and paranormal so found myself writing a complete back story for my characters. I researched how demonic possession can occur and how it manifests itself within people. I also researched Lilith and as much lore and legend as I could find on her, by finding out she is known as "The First Demon" and Adam's first wife, in the Bible's story of creation. I decided to use the names "Eve" and "Adam" within my story, Eva being the wife and mother and Adam being the Child.

The story begins with Eva and Matthew (husband and father) meeting in 2005. It is a whirlwind romance - they are together for a year when they become engaged. Their wedding day takes place 6th June 2006. Three months later Eva becomes pregnant. They couldn't be happier. They are living the typical lovey dove-y, soppy love story. That is until baby makes an appearance, 6th June 2007, exactly a year to the day after their wedding.

Little Adam is not the only new addition to their lives. Unbeknown to daddy Matthew and baby Adam, Eva, has become possessed by the evil Demonic entity Lilith - not in her true form - dwelling within the depths of Eva's mind and soul, torturing her every minute of each day since she went into labour. Lilith is a demon who preys on expectant mothers and new born babies - boys in particular. Demonic possession takes place when the host is at their most vulnerable, in Eva's case childbirth

was a perfect opportunity for Lilith to take hold. Months go by and Eva's moods become more erratic. This is put down to post natal depression and brushed under the carpet, until the night baby Adam becomes 3 months old. All hell breaks loose within the house. The nursery to be exact...

Lilith has finally snapped. Baby Adam and Matthew are ripped apart. Eva's soul is now trapped for eternity in the mirror that hung on the nursery wall.

As Lilith is depicted in many different ways throughout history I decided to take inspiration from all aspects and create a new type of creature giving a mixture of raven, crow, vulture and ensuring the fiery red hair which is shown in the famous painting was present. The demonic yellow eyes were also a very important factor in the appearance of Lilith as this is how I introduce Lilith into the story and the main indication that the demon is present.



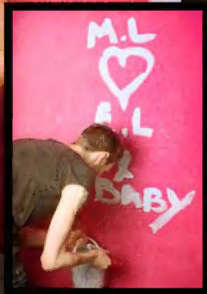
ENGAGEMENT



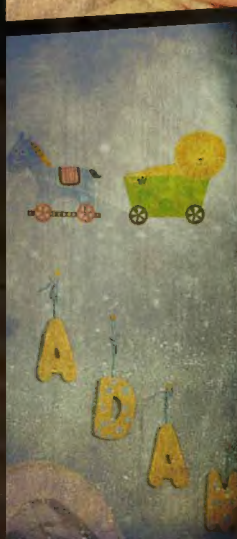
WEDDING



WE'RE PREGNANT



BUNDLE OF JOY ARRIVES



LILITH ARRIVES





EVA IS TRAPPED FOREVER



All nursery images before and after were shot in my bedroom, which I transformed into a baby boys bedroom.

"Engagement" shot on location in Balloch Country Park, Loch Lomond.

"Wedding Day" shot on location at The Crun's jetty, on Loch Lomond.

All other images were shot in my house.

Make-up/ Hairstyling/
Costume: Jacqui Connor

Photography: Nicole
Gardiner

Models: Emily Morton,
Jamie Hillen

THEY CAME IN PEACE. THEY LEFT IN PIECES.



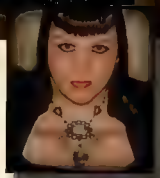
A NEW FLESH FILMS AND

SPLIT SECOND FILMS PRODUCTION

INBRED

FREAKASAURUS REX

Altered Horror Art Dolls



THE ART OF PAULA MICHELLE VON DISLEY

I have always loved dolls. As a child I would be last from the local jumble sale, my arms full of broken dolls and worn teddies. Each one had a special character hidden within and I could not bare the thought of them spending another moment unloved or homeless. The nastier or more disfigured the better! As I grew older and became more artistic my interests turned more to the macabre and unusual and at school my art teacher would dismay at my attempts to turn every project over to the darker side. So it seems only right that one day I should decide to combine the two, and it was then that the idea for Freakasaurus Rex was born.

I am a Mum of three and now, after many years since art college, that my children are mostly grown (one still at home) I found myself picking up the paintbrush and getting creative again. I have my wonderful husband Richard to thank for this, as I thought my artistic days were long gone, but he saw my talent and persuaded me to explore this.. He is also a terrifically talented artist of all things strange.

Freakasaurus Rex (the name taken from a combination of my alternative lifestyle and my love of dinosaurs) began for me in 2011. I had previously altered a couple of dolls for myself, and made items for around the house but i now wanted to create one of a kind Art dolls and Macabre jewellery chokers for others like me. I hand paint and sculpt all of my-items, and so there are no two alike. The chokers often feature tiny faces and so combine once again my love for dolls, and Victorian Post Mortem Photography.



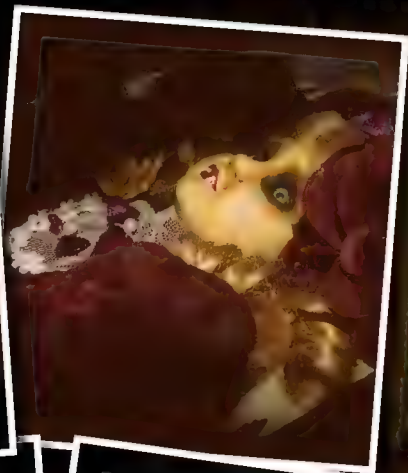
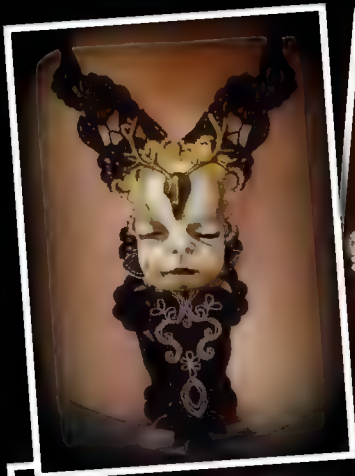


The ideas behind my dolls are inspired by horror, death, fantasy and deformity. I love anything to do with taxidermy, twins, albinos and surgical instruments. I usually know what I want the doll to become just by looking at it, almost as if it tells me itself! I especially love to create the Nuns and the Post Mortem Children. I do take commissions from time to time although I much prefer running with whatever idea is sparking with me right at the moment. Some of the dolls do seem to have a character within them, and you see it come out as the transformation takes place!

My family and friends sometimes think that they are a bit creepy, but in a house full of skulls, two headed chickens, serial killer memorabilia and horror movie memorabilia they seem right at home!

I would love to combine some taxidermy within the doll creations in the near future to create some wondrous hybrids!

Artists who inspire me Todd Schorr, Elizabeth McGrath, Roman Dirge, Jel Ena .



etsy link - <http://www.etsy.com/shop/FreakasaurusRex>
facebook link <https://www.facebook.com/pages/FreakasaurusRex/202201959849823>

FREAKOSAURUS REX

Use the code HAUNTED15
on checkout at etsy,
or quote it in a private
message on facebook or
email to Paula and bag
yourself 15% off any doll
or choker :) Offer ends
December 31st 2012.


ALTERED HORROR ART DOLLS
AND MACABRE JEWELLERY

FACEBOOK AND ETSY

FREAKOSAURUSREX ROCKETMAIL.COM



THE HORRORVISION SHOT CONTEST



Yes, we're based in good old blighty but that doesn't stop us from fully appreciating the work of photographers, models and make-up-artists all over the world. Unless you had your head in the sand you would have noticed that over here in England we held a big yet intimate sports bash in the summer, commonly known as the Olympics, yes that one, when we stuffed everyone in the medals table all bar USA and China, yes that includes YOU – Australia, Germany AND France! But let's not boast too much, to show how world-friendly we are going on our very own world tour with a twist, we're not actually leaving our office, we're not packing any luggage and we're definitely not paying £8 for a beer and a chip cob at the airport – we're going to digitally visit countries all over the globe and spotlight their very own talented horror photographers, make-up artists and alternative models, the world is our oyster and we're so up for giving you your very own pearl necklace.



Our first destination is Spain, Espana, famous for Bullfighting, Paella, Tapas, Siesta, Picasso and Gazpacho and now famous for Jessica Gonzales, Fashion & fantasy photographer and her debut appearance in Haunted: After Dark!





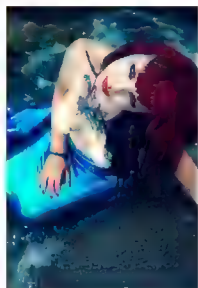
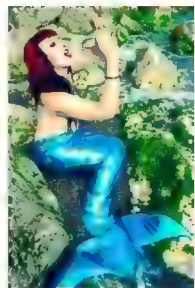
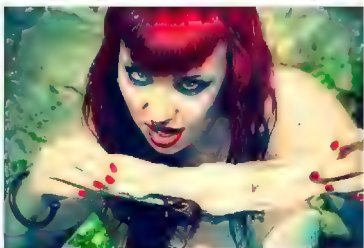
"A photo does not invite us to peek into a window from which to contemplate, liabilities, a cosmogony particular, made with more or less success, interesting and new. The photography, the art, let us not forget becomes a kaleidoscope in the spectator's hands, through which the artist gives us their eyes for a moment and invites us kindly and frankly, far from censorship, to share a perspective that reorders and reconstructs the space immediately aroused latent emotions to light a different approach, more open and heterodox, in which not only the purely visual sets of relevance, but which become factors of the inescapable sentimental, and even monstrous, somehow, the spiritual side of life."

Jessica Gonzalez's work is a sieve that collects most fertile seeds of tradition and today. It would be easy to find albums with familiar elements but these are completely decontextualized and rejuvenated in that bind many thematic, almost tics, ranging from aesthetics Pin-ups of '50s to the atmosphere of terror film of the late '70s, with the occasional touch of classicism, it will shake your cobwebs off. And all seasoned with the merit of not yielding to the temptation of rehash, each time offering a different product, legitimate, recognized seal of Jessica-authenticity

Beyond vain, glory, cheap and hackneyed formulas, which refines Jessica Gonzalez is her unwavering attitude towards photography. A woman of faith and believer in the possibilities of this world. Her passion is simply to assert the contrary, defend the flag of the last bastion of the image and a steady forward with courage, until the very end. Her wish is that she never lacks ammunition to capture glimpses of genius where others, many others, are determined to keep seeing impenetrable fog.

You can see more of Jessica's work at <http://www.jessicagonzalez.es/> and <https://www.facebook.com/pages/Jessica-Gonzalez-Photography>, she is also the director of *Zombie Girl* <https://www.facebook.com/ZombieGirl.Oficial>





**THE
HORRORVISION
SHOT CONTEST**

**Spain,
12 points
Espana,
douze points**

NEXT ISSUE: WE'VE ESCAPED
FROM IMMIGRATION
CONTROL AND WE'RE
UNDERNEATH A LORRY
CLINGING ON FOR DEAR LIFE
- FIND OUT IN ISSUE 3 TO
SEE WHERE WE END UP!!



THE DEVILLE INSIDE



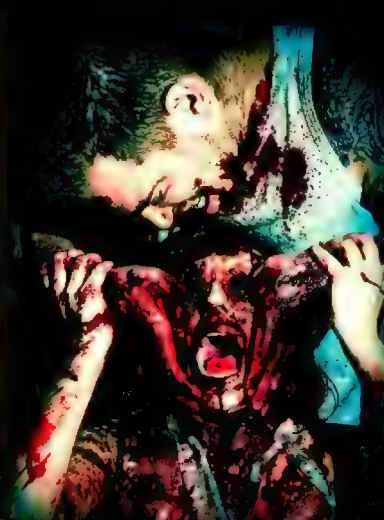
Akasha D'eville has been an avid supporter of Haunted: After Dark since our very dark and naughty beginnings, namely Issue #1, and we realised very early on what a talent Akasha has for bringing dark horror into photography, her back catalogue is full of gruesome, gory stuff as are her new dark and extreme projects that she is working on. Her work deserves to be seen by as many people as possible!!

Each issue we will feature Akasha and her work, sometimes old, sometimes new but ALWAYS different, scary, naughty, extreme and shock-tastic, if that's a word!

Enjoy these images, lovingly titled "Torture at the Basement"!!



TORTURE AT THE BASEMENT



To contact Akasha:
<http://www.akashadeville.com>

Photography:
devillephotography@gmail.com
Special Effects Make-Up Artist:
akasha.deville@gmail.com

Deville Greetings:
devillegreetings@gmail.com

Devilicious Accessories:
devilicious.accessories@gmail.com

COMING IN HAUNTED: AFTER DARK #3:

A NEW EXCLUSIVE FOR
HAUNTED: AFTER DARK
AKASHA SPECIAL PHOTOSHOOT
NEVER BEEN SEEN BEFORE!!!

MIKE'S MIDNIGHT MOVIE MINDFUCK

If you sick freaks, it's time you realised that your braincells are more useful than just fast food for any psycho zombie. The management of this twisted tome have asked me to *fuck* with your minds by preparing a little quiz for you. So here you go and by the way, anyone caught cheating and using Google will, like Mason Verger before you, be forced to peel off their own face and feed it to the dogs. Have fun! For the answers click here below.

NAME THE FOLLOWING FILMS

1. You are in a bar. Not just any bar. This bar is "for bikers and truckers only". Tito and Tarantula are rocking out After Dark on stage whilst Santanba Pandemonium entertains you. "Down on your knees, dogs" and name the film!

2. It's a peaceful night, yet you are strangely restless, maybe its just that you are a foreigner in this city, you look out of the window at the bad moon rising, what are you?

3. You are traveling in Civil War England when you encounter a roundhead named Richard Marshall. You take a dislike to him and accuse his fiancé of heinous crimes. Your name is Matthew Hopkins, what is your job title?

4. The dead are rising to attack the living, is this a strange disease? The man that can help you explain this is called Dr. David Menard, he is on the island of Matool. Shame about his wife's eye, it was so pretty before that splinter impaled it.

5. The horror, well no one likes to see a female shish kebab do they? Sometimes these jungle expeditions can be so irksome, just bushrat and giant turtle to eat. At least you don't appear to have attracted the attentions of the Yamamoto tribe. Oh hold on...

6. Its so tiresome being harassed by the living dead in 1978 isn't it? Hey ho, at least you can get your christmas shopping done where you have chosen to hide. But what the hell is a gun store doing in a shopping mall?

7. "Don't look, he'll see you, don't breathe, he'll hear you, don't move, YOUR DEAD". How irritating! And my summers at camp Stonewater used to be fun till Cropsy showed up.

8. Your father is acting awfully strange, thats what happens when "all work and no play make jack a dull boy", you should have listened to your imaginary friend, why did he insist on spelling things in a mirror? Good job you can communicate with the cook using

your special gift, what was it he called it?

9. You are a female who has "just cut, chopped, broken and burned five men beyond recognition, but no jury in America will convict you". And people say Obama should have reformed the American Justice System. What do they know!

10. You were called to Summerisle to search for Rowan Morrison, you end your days screaming for "Christ, Jesus Christ" well what did you expect, its Scotland after all!

So now did you do? Are you a horror god, a goddamn sexual T-Rex (like me) or a mainstream media pussy? Read on to find out.

Q-2 - Why the fuck did you take this quiz? You obviously have no interest in horror films. Pussy.

2-5 - Go and tell your significant other how clever you are, then watch the films you didn't get, you are missing out. After which you will be quite likely to kill your significant other though.

5-9 - You don't have a significant other do you? You are far too much of a movie geek to be interested in sex.

10 - Move to Japan. They will love you there. You sick bastard. Was that a cheap Japanese stereotype? If so deeply apologize.... Oh fuck look out its **GODZILLA!!!**

[Click Here For The Answers](#)



WELCOME TO CLUB
ANTICHRIST

WELCOME TO CLUB ANTICHRIST



A BRIEF HISTORY OF CLUB ANTICHRIST

Born in the summer of 2004 at Camden's Electric Ballroom, Club Antichrist ran on 3 consecutive bank holiday Sundays in May and August featuring the first genuine live body suspension in the UK, Perversion dancers, and live bands. It ran between 10pm-4am in 2 rooms, with the entertainment interrupting the main dancefloor at intervals.

When the Ballroom introduced 'Inferno' in its place, AntiChrist went on hiatus...

They ran a hugely successful re-launch night at Sin in Charing Cross on November 23rd 2007, when around 900 attendees were treated to 5 live bands, 2 dancefloors, a dungeon and a theatre that ran for 8 hours straight! Eight hours of non-stop shows - gore, bellydancing, mime, strippers, burlesque, fire, blood and angle grinding Smurfs! Sadly, just weeks after



that launch night, Sin was pulled down to make way for a new tube station and they found their new home at The Colosseum Club in Vauxhall.

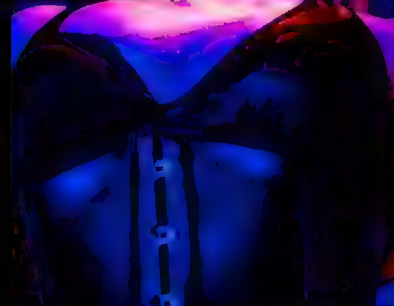
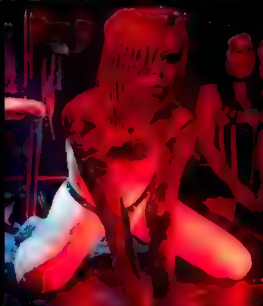
WELCOME TO CLUB
ANTICHRIST



AC HAVE A STRICT DRESS CODE. NO EFFORT = NO ENTRY!



WWW.CLUBANTICHRIST.COM



KODAK CM 400 5078

KODAK CM 400 5078

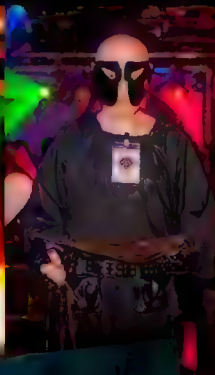
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HAUNTED: AFTER DARK GETS INVITED TO SHIT LOADS OF EVENTS AND WHEN CLUB ANTICHRIST KNOCKED ON OUR DOOR ASKING IF WE WANTED TO ATTEND THEIR NIGHT OF THE UNDEAD, WE JUMPED AT THE CHANCE!! A FEW OF US WENT, ONE OF US HASN'T BEEN SINCE SEEN BUT OUR NEW WRITER ELENA MEXTHORN DID SURVIVE AND IF YOU CAN TEAR YOURSELF AWAY FROM THE IMAGES HERE IS WHAT SHE WROTE!!



ANTICHRIST



DATE: 26th October 2012

TIME: Who gives a fuck!!

LOCATION: CLUB ANTICHRIST, London

EVENT: NIGHT OF THE UNDEAD

OH WHAT A NIGHT!

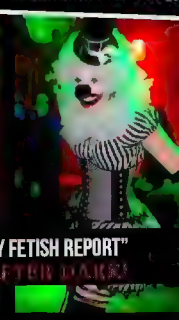
Antichrist is a really fun, large, gothic industrial horror style club. I started the evening off by having a terrible accident in the ladies room whilst applying fake blood to my eyes but in that environment, it's hardly an issue. My guise that night was as a murderous, knife wielding rubber geisha, but as I donned my rubber apron I only found it obscured my corsetry. So I just stuck to a bloodied mask and kimono for a bit of Bioshock Fusion. As it was the Halloween Edition there were lots of shows to watch; (good!) Goth bands and sexy Goth girl's ladies gyrating at the side of the stage in pasties, angle grinding and being generally fun, attractive reprobates. Halloween costumes of the guests ranged from shiny lingerie with animal ears to a full-on bloodied smurfette and one guy had the full murderous Silent Hill "Great Knife" outfit! That was cool. There's a roped-off busy dungeon area with the wondrous Mistress Rebekka Raynor always in charge. It was busy in there. Everyone was being spanked! The lower industrial dance floor was a lot of fun and we jumped around to "The Knife Party" for a while. I like that the cloakroom queues, bar queues and queues in general are managed very easily. The scantily clad of us in this world don't like waiting around in the cold that much and Antichrist seem to understand how to get you in and having fun at the event very quickly. There's also no 'cliquism'. Which I abhor. You can talk to anyone. There's a UV Goth dance floor. I recommend wearing something UV or white to enhance your glowy-ness. There's a dark room behind a curtain for people who need more privacy ahem, as such.. So lots of different rooms for different types of activities to enjoy.



I would have to say my favourite areas are the gothic and industrial dance floors. They are really fun. It's a really nice, non-judgmental gothic environment. Lots of useful facilities, bars, shows, and plenty of space. I do go regularly as I find it to be a lot of fun. Age ranges from 18 - 50. My only warning is that it does get freezing outside when you are leaving and it's gets a bit harder to get a taxi after 3 a.m. However you could just stay there until 6 a.m. and that would solve that! I have always enjoyed Friday Night events like this. It really kicks off the Halloween partying with a big bang! So go!

ELENA HEXTHORN : Erotic Writer & Organiser of London Fetish Fair, Avid occultist, Costume Designer & Avid horror movie fan. I leave no ghost unturned! Join me in my wild foray into London's Sexiest bits of the Underworld.

<http://www.londonfetishfair.co.uk>



COMING SOON "ELENA HEXTHORN'S LONDON FRIGHTFULLY FREAKY FETISH REPORT"
EXCLUSIVE AND UNEDITED IN HARDHIDE AFTER DARK!

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KODAK CM 400 5079

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KODAK CM 400 5079

KODAK CM 400 5079



RESIDENT EVIL 6

Behind the Scenes of the Silent Studios Promo



Haunted: After Dark caught up with Jason Wright of Silent Studios about their recent dream date with Capcom games.

"Silent Studios took on our biggest assignment to date as we prepared for the UK Resident Evil 6 Official Game Commercial shoot for Capcom. This was without doubt the most challenging venture that Silent Studios has ever been given as we had just over 4 weeks to deliver this commercial to Capcom ready for the launch of the new Resident Evil 6 game.

This was filled with lots of challenges: finding a big horde of zombies, a production team that had multi camera shots and makeup artists so that all the zombies could be made up in under 3 hours.

Our plot takes place in the US so all the props and equipment had to fit. The team sourced three American police cars for the day as we had SWAT and American police to make the commercial fit within the games storyline."



BREAKING NEWS

THE DEAD RISE!!!

Video footage shows proof of 'Zombie' invasion in Tall Oaks.

UPM

"The team had just half a day to shoot all the scenes - which is no small task for any director and team, but we just dug in and got on with it. The video was viewed at the recent Eurogamer convention and the feedback was amazing! The Resident Evil fans, media and those that had a sneak peak said it was a very impressive trailer."

Launch of the game and commercial was on the 2nd of October and you can view it for yourself at:

<https://www.youtube.com/watch?v=MPpckJ1n9U>

It is fair to say that the finished results are outstanding and add value and colour to this enduring Zombie franchise. Click the link above and enjoy.

Thanks to Jason and Silent Studios.



SILENT STUDIOS



WHO THE FUCK IS

ALEX CHANDON

INTERVIEW WITH JASON JAY WHITE

Alex Chandon is currently riding on the crest of a wave with rave reviews of *Inbred*, his 3rd feature film. Spying him at Frightfest, I took the opportunity to drug him with ketamine and force him to answer some questions!!

Can you please describe yourself in the manner of someone who is on a work course and has to introduce themselves to their colleagues?

Hi, my name is Alex. I make gory escapist horror films and work well in a team. Anyone want to go outside for a cigarette?

At what age did you first develop an interest in the horror genre, and when did you decide you wanted to not only watch horror, but make it as well?

Aged 6 is when I got into horror and films after seeing *JAWS*. Aged 7 I was into Universal black and white Horrors and aged 9 I'd graduated to early Hammer horror films. Aged 10 I was reading James Herbert books and age 11 I saw *ALIEN*, was buying Fangoria and had a Super 8mm camera and began making my first films. Aged 14 I saw *THE EVIL DEAD* and I think it was then I really wanted to be a film maker, like Sam Raimi. Age 23 I directed *BAD KARMA* and that was when I knew I was going to try and be a film director for a living.

I'm curious as to the 10 year gap between *Cradle Of Fear* and *Inbred*. Were there any financial constraints that prevented you from making any further films or was it a case of you taking a break from the industry to recharge your batteries?

Bit of both. We got a rip ripped off with the profit share on *Cradle Of Fear* and never saw the returns our distributors did and that was annoying. We also spent a few years after finishing the film on the marketing and promotion and so after so many years it was frustrating not to be earning and made it hard for our production company to realistically continue, let alone embark on another low budget film.

I was still involved heavily with film in one way or another during the last 10 years... just not doing my own features. It was 2009 when I got my feature film mojo back with a vengeance and I wrote 4 scripts, of which *INBRED* was the last and the one easiest to achieve.

If you could be a lead character in *Purple Rain*, which one would you be? *The Kid* (Prince and *The Revolution*) or *Morris Day* (*The Time*)?

I've not seen *Purple Rain* though I was a fan of early Prince. I've seen clips and *The Kid* looks a bit tri-sexual... so for sannies sake I'll take a punt and say I'd be *Morris Day*.

Who would you say was the current poster boy or girl in the horror community?



If you could have invented one thing in the history of the world what would it be, and why?
The STAR WARS universe....
because i wouldn't have FUCKED IT UP.

I'm glad the horror community I circle in don't use the phrase 'poster boy' or 'poster girl' I've no idea. I prefer pontificating about the best exploding head in cinema!

What career path do you think you would have taken if you weren't directing?

I used to do model making and set building and art department work, which I loved. I think I'd love to get into special make up effects. A lot of my friends do make up effects and it seems like fun!

Have you ever seen a ghost?

No. I am very interested in the paranormal and odd stuff and I subscribe to *Fortean Times* and I think ghosts can be readily explained as visions/feelings created by numerous states of the human mind... delusions, hallucinations, day-dreams, night visions, dreams, distorted memories, suggested memories, misidentified visual phenomena, group hysteria and hypnotic, mystical or heightened, extreme states of being... often manifesting through trauma, meditation, sleep deprivation or drug/alcohol use. I think ghosts are delusions of the eyes or mind or both.

EE BY GUM!

In amongst the madness and mayhem, we are unexpectedly treated to one of the most memorable songs to ever appear in a horror film. As catchy as Gangnam Style yet as grisly as the movie - the Ee By Gum Song is an all out fucked up folk song! For your twisted pleasure, here are the singalong lyrics in their entirety!

The Inbred Song (Ee by, Ee by gum!)

1. Let me tell thee all
The tale that did befall
Ee ty, Ee ty gum!

When outsiders came
And tried to stake a claim
Ee ty, Ee ty gum!

2. Next thing that I then know
They says they want to go
Ee ty, Ee ty gum!

So we pulled down Father's keeks
And chopped off both his legs
Ee ty, Ee ty gum!

3. We took his ratty wife
And buried her alive
Ee ty, Ee ty gum!

Then we took 106 dirty kids
And fed 'em all t' pigs
Ee ty, Ee ty gum!

4. The moon shines bright
On Mortlake tonight
Ee ty, Ee ty gum!

Outsiders sleeping sound
Six feet underground
Ee ty, Ee ty gum!

Written and Composed by
Neil Keenan ©2012

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iTUNES

FACEBOOK PAGE



Emily Booth as June

Emily Booth seems to appear in all your films! How did you first meet each other and what is she like to work with as an actress?

She is my lucky mascot! We discovered young Emily when we were looking for someone to play the title lead in PERVIRELLA way back in 1996. She was 18 and this was a first acting role and she did a fantastic audition where producer Josh Collins had her wrestling a rubber python whilst wearing the skimpiest pink nightie. I was in awe at her beauty and attitude and said to Josh 'I think she's perfect.' Josh said, "Let's just get her to wrestle some more snakes first to be sure..." It was a long, and fun, audition. I still have the footage somewhere!

Emily is brilliant to work with as she's always so nice and relaxed and understanding of the needs of film and I can't ever remember seeing her stressed out or impatient or irritable... which is easy to do on low budget film sets! She puts people at ease and she'll always try her best and hardest to deliver what the film demands.

Which came first, the chicken or the egg?

I'm puzzled as you need an egg to hatch into a chicken, but you also need the chicken to lay the egg in the first place!!

Yeah, that one has always got me to. Isn't it that neither came first... but egg laying dino-birds existed and chickens and their eggs came from them.

Is it true that some people in Yorkshire were not happy about you making Inbred, as they believed that people would think it was based on true events?

No... not at all really. Initial reports of the ex-mayor of Thirsk objecting to us filming became a relatively big news story and helped our publicity no end.... but when we spoke to him he said he'd been completely misquoted and he did in fact support the production. Our first Yorkshire screening at the Leeds International Film Festival in November 2011 was a test to see how Yorkshire would receive us and the screening was a sold out success and one of the very best audience reactions ever. The films co-writer Paul Shrimpton is from Thirsk and a proper Yorkshireman and he always said Yorkshire people have a great sense of humour and we wouldn't get lynched for taking the piss. And he was right!

**What is in the beer that is drunk in The Dirty Hole?
It's not piss is it?**

No. But the home made lemonade... now that's a different story. The Inbreds like their ale. We got product placement from Black Sheep Ale and Burt's Pork Scratchings, which are both rather apt.

If someone wanted to star in one of your films, how would they best approach you? (Trying to not sound like a stalker!)

'Star' means one of the leads and so they need to have done lots of prior acting, have a good CV and hopefully a showreel so I can see them act. I don't actively look for actors or think about casting unless I'm embarking on a project. INBRED was a lesson to me in how to find and audition actors and I would like to do the same next time. With INBRED we contacted lead actors we liked and then took advice from them (thanks Jo Hartley!) She helped so much with actors) and casting directors and also did select castings, and that all worked brilliantly.

You get the opportunity to do a reboot of either Night Of The Living Dead or Demons. Which one do you choose and why?

I met Lamberio Bava a few weeks ago at a film festival, he's lovely, and I watched DEMONS, which I hadn't seen in years. It's so much fun but I didn't like the last act... and I remember never liking that and always feeling a bit let down... because its potential is huge.

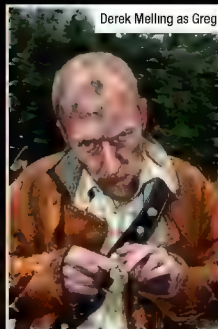
So I'd like to do DEMONS because it's a brilliant set up and there are so many visual devices one could employ using the projected film idea that DEMONS didn't fully exploit. Plus if you're going to introduce a helicopter then make it do a bit more than that!

Are you an animal lover?

Yes. But I also eat meat and feel a bit guilty as I know the cruelty in the meat industry. So I think all meat eaters are a bit hypocritical by saying they are animal lovers. But yes... animals rock. I love them.

Have you ever been approached to make another movie in the style of Pervirella?

Unfortunately not as given the right budget and script and circumstances one could have a fantastic laugh exploring more Go-Go adventures of crazy cats in a steam punk fantasy world.



Derek Melling as Greg



Dominic Brunt as Podge



Neil Leiper as Scarecrow Girs

If you only get 15 minutes of fame, why is John Barrowman on television so bloody much?

Who the fuck is John Barrowman? I'm going to Google him... oh him. I don't watch Torchwood or Dr. Who or Come On Your Dancing or much TV so I don't know.

Britain is in the grip of a nuclear attack. You have 2 hours left to live. Who do you spend the last 2 hours with and why?

If I can't join the Queen in her bunker and am destined to die then it would have to be with whoever has the best drugs/booze/party going down... preferably on a roof top so we get a good view of the incoming missiles!

What's better? Sex, or chocolate?

Good chocolate is hard to come by, its ages since I've had a decent piece and I find it over-rated and so its sex for sure.

Finally, is there anything you could give us in the way of a prize(s) for Haunted: After Dark readers? I'm sure they would appreciate it and our only other alternative is to keep you hostage until you relent to be quite honest!

Save the tough question till last I see! I'm afraid I don't have anything INBRED to give - away as I've not received any freebies or merch myself. I would suggest asking Anchor Bay nicely...

Many thanks to Alex Chandon for taking the time out to chat with us.

INBRED

Alex Chandon's deliciously twisted tale follows a group of four young offenders and their support workers as they visit the remote Yorkshire village of Mortlake for the weekend. What ensues is a memorable, darkly comic affair reminiscent of classic Monty Python, League of Gentlemen and The Devil's Rejects and yet weirdly manages to feel fresh and original at the same time.

There's a terrific cast too - Jo Hartley is excellent as the feisty lead and brilliant cameos, among them Dominic Brunt as Podge.

Inbred is Chandon's best feature by far, ambitious, beautifully shot, simply scared and is arguably one of the best British horror films from the last 10 years.

And you will have "Ee By Gum" in your brain for many years to come!

After Dark Movie Rating: 8/10



available from all good DVD outlets
treat yourself to a worthwhile slice of
horror

A DAY IN THE LIFE OF...

ALIEN VAMPIRES





1. TAKE A FEMALE ALIEN VAMPIRE (OR THREE)
2. INVITE THEM TO AN ACID DRY WITH THE BAND ALIEN VAMPIRES
3. SNEAK IN A PHOTOGRAPHER

"The pictures are taken late last year at Murder Miles Studios (<http://www.murdermiles.co.uk/>) by Shmoog Photography, with the three models Loltaru Pinku No Kitsune, Sophia Disgrace and Nancy Roxo. The idea behind the session was to reflect one of the various ways of seeing life and for Alien Vampires it's through an acid orgy, which in length also is one of the tracks on the new EP

"CLUBBERS DIE YOUNGER"

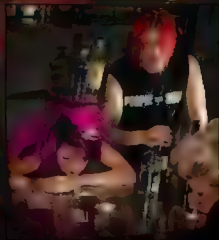
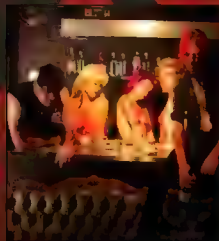
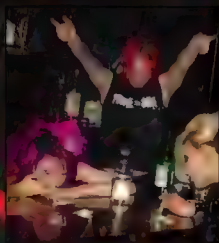
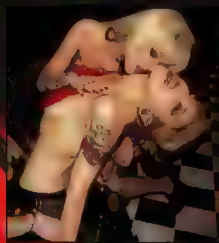
Pictures by "Shmoog Photography"

For more information on Alien Vampires check out :

WWW.MYSPACE.COM/ALIENVAMPIRES006

WWW.FACEBOOK.COM/ALIENVAMPIRES

CLICK TO BUY:
"CLUBBERS DIE YOUNGER"



WHO ARE ALIEN VAMPIRES?

If there is one band who knows no single compromise in their work and attitude, it must be the rebellious Italian/British combo **ALIEN VAMPIRES**! With more than explicit and perverted lyrics, provocative nun fetish images, and extreme live shows, the band never cared about who they might offend! An attitude that definitely carried over into their music, an outrageous blend of harsh electro, Goth metal and obscene industrial dance...

With 3 studio releases under their belt, and after relentless concerts across the globe which brought them on stages across South America, North America and throughout Europe, **ALIEN VAMPIRES** now announces the release of their new album, "Harshlizer" in the second half of 2010 on their new label: Alfa Matrix.

Founded in 2000 by Nysrok who wanted to explore different sonorities by blending psy trance, industrial, EBM and metal, **ALIEN VAMPIRES** was joined by Nightstalker in 2004 who also shared the same passion for Jam Montoya, bondage, s/m and drugs - elements that will affect and define the entire concept behind **ALIEN VAMPIRES**!

Active on both the electro / industrial and metal scenes, **ALIEN VAMPIRES** quickly gained a strong reputation through their powerful and eye-catching live performances and their frontal eclectic dance floor tunes, without mentioning their numerous collaborations with artists like **SUICIDE COMMANDO**, **IN SLAUGHTER NATIVES**,

WARNING: the raging revolted cyber punks... The raving Aggro-tech boys... The one and only **ALIEN VAMPIRES** gang is back in town for your ultimate sonic pleasure: please hide the kids from your monitors: loud and explicit music is coming your way!

Deville Goreetings

AKASHADEVILLE.COM



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FEATURING FILMS BY

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MICHAEL TODD SCHNEIDER
ANDREY ISKANOV
RYAN NICHOLSON
SERGIO STIVALETTI
LUCIFER VALENTINE
MARIAN DORA
ADAM MASON
AND
YOSHIHIRO NISHIMURA

THE PROFANE EXHIBIT

THERE ARE NO BOUNDARIES





Where there are NO Boundaries...

"Deep within the underbelly of Paris, there is a club which is the home of a secret, wicked society. At first it resembles an ordinary fetish or Goth nightclub, but within the cavernous building are many hidden rooms, one of which is known as "The Room of Souls," a private gathering place of the world's richest and most evil people. Their host is the elegant yet frightening Madame Sebatier. For their amusement each member takes a turn and spins a true tale of depravity: A good wife learns that her husband goes out at night to abduct and murder young women; a botched suicide attempt leads to a drug-induced dream; a girl is believed to be possessed by a demon, and her overly religious parents enlist the help of a corrupt reverend who has his own sinister plans. We are invited inside the deranged mind of a respected surgeon as he takes us on a guided tour of life, death, and everything in between; a young street prostitute crosses paths with a charismatic flesh trader and is forced to take an unspeakable journey of sex, violence, and murder; a nun is abducted off the streets of Rome and held captive for over a year, turning her into a feral, murderous creature to be unleashed on society; a chance encounter on a fateful bus ride for an unsuspecting girl who dreams of riches and fame is her undoing; a man picks up a woman in a nightclub and soon finds himself at the mercy of a cult of women who believe consumption of their sacrifice will bring them to their highest form of female dominance; an unflinching look into darkest Africa where human life is traded for fortune and the most unspeakable atrocities are committed"

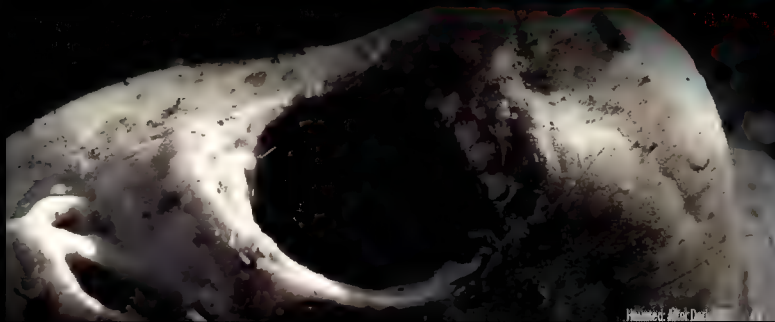


**"We think this film
might very well become
one of the most ground-
breaking cult films of all
time"**



THE PROFANE EXHIBIT IS SET TO SHOCK THE HORROR SECTOR TO ITS VERY FOUNDATIONS. IT PROMISES TO BE ONE OF THE MOST DISTURBING AND SHOCKING HORROR FILMS EVER!!

WE CAUGHT UP WITH THE FILM'S PRODUCER DAVID BOND AND RATHER THAN RUN A NORMAL STANDARD TEMPLATE OF AN INTERVIEW, WE STORMED IN WITH OUR VERY OWN UNIQUE QUESTIONS THAT PROBABLY ANNOYED THE FUCK OUT OF HIM!



THE NAME'S BOND...

DAVID BOND

Hi David, can you familiarise yourself in the style of someone who is tempering a boxing match please?!

I'm a telephone booth boxer, like early Ricky Hatton.

Can you tell me about The Profane Exhibit, when, where, how and why it all started?

Christmas of 2010, was bad, so I asked my then friend Manda Manuel, who was also going through some personal issues if she wanted to act in a short I was writing, and I would teach her how to produce the segment. So with 5000 dollars we started Manna, the first segment of Profane. By March, the first three directors were on board to make it a feature. My friend Andrey and through a German director friend of mine, we had found Dora. I had asked Uwe to come on as Exec and handle sales and then we were The Profane Exhibit. By summer we were fight club and now we are around a 100 named horror professionals involved. We were the biggest secret in horror!!

Do you think that we have become in tune to violence in society as a result of overexposure to horror films, or do you think we haven't reached the zenith of violence in horror yet?

Tennessee Williams once said "A life is long and book is short, so to

show the human condition, we must see it at its darkest". This zenith is always changing base on the evil in the world. So there will always be something worst

Looking at IMDB you were an associate producer on the 2001 horror film Cuckoo, is there when it all started or have IMDB missed out some of your career?

I started in horror fiction in 1991, as a publisher of a magazine (wow, there is hope for me yet - editor)

In fact, referring to IMDB again, you seem to appear once every two or three years on some movie project, is this a personal choice?
It's like the beginning of Moby Dick; you just have to go to sea once in a while

How did you manage to secure the services of directors like Ruggero and Uwe?

Friends and friends of friends. Horror Business is a very, very small world

You've written, produced and directed - have you got a preference as to which one you prefer to do?

Producing, there something about it being you and starting from nothing

Do you think that the short films in The Profane Exhibit could or actually been made into full length films of their own?

Right now, there will be three full length



Ever thought of going in front of the screens, either a main role or some "hitchcockian" cameo?

Too ugly!!

Any plans in place for the next project after *The Profane Exhibit*?

Yes, Manda and I have 6 possible projects the minute profane is done

What's a typical day like on *The Profane Exhibit*?

Facebook, email, phone, Skype, pizza, edits, deals, email, do that for about 36 hrs, 4 hrs sleep then you start all over again.

If you had to give up one thing for a day, what would it be?

Could you give something up for a day?

Absinthe, I love Pre probation

Absinthe

Have you ever used a Ouija board?

If yes, did anything scary happen or do you think the paranormal industry is a sham? Yes I have. I don't believe in the paranormal

Do you believe in ghosts? Have you had a supernatural experience, and can you recall any spooky occurrences on the set of your film?

About 10 years ago, I was coming home with some friends, and as we turned to go up the walk way,

one of my friends turned to me and said that there was someone looking out my living room window, I said it was just the dog on the couch, when I got to the front door and unlocked it, it was hard to open, I opened the door and at that moment all the doors and the cupboard doors in the house slammed shut hard. I was never even able to repeat that, it was an old house and I could never before slam the doors.

If you could be a banana or a cucumber, which one would you be?

Please state your reason behind this! Cucumber, girls like them better!!



Is there a film that you wish you'd directed and if so, why?

Videodrome, some days I think I'm Max Renn (How do you think that the face of Horror film will have changed in 10 years' time?)

Horror never changes, just the fans

If you could be someone else for the day, who would you be? Why?

Lorenzo de Medici, without him there would be no renaissance

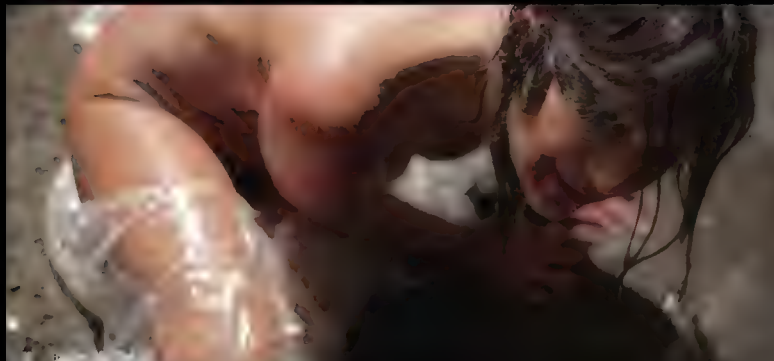
You are hosting a dinner at Chez Fond and can invite up to 8 people, living, dead, fictional, who

would they be, and why? And what would you have for starters, main and pudding?

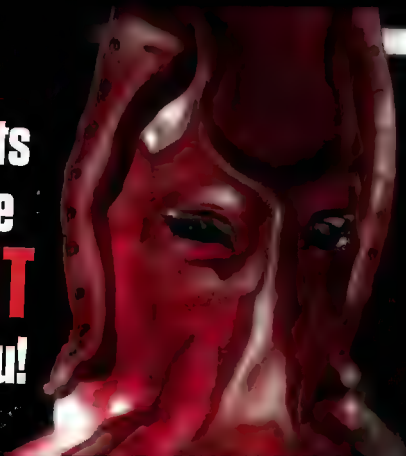
Lorenzo de Medici, Francisco Goya, Clive Barker, Barbara Steele, Trent Reznor, Gilles de Rais, Terence Fisher, and Friedrich Nietzsche. FOOD: Roast of Human flesh, with truffle mash and a mushroom bacon demi glaze made from the marrow in the bones!!

Finally, is there anything we don't know about you that you can share with us? Obviously, nothing too sensitive!

You will have to wait for my tell all book in 30 years!



13 Segments to scare the **SHIT** out of you!



With a cast and crew list this size we felt that it would be an injustice to cover The Profane Exhibit in just one feature so to and behold we spoke to the guys at Profane and asked if we could feature some of their stuff every issue, a couple of interviews, some new images, updated news and all that jazz and you know what they said!! "Can we have a front cover?" The feckin' cheek of them, which we loved and said "Yes of course" (we really ARE that kind)

Basement (based on the Fritzl case), directed by Uwe Boll
Bridge, directed by Ruggero Deodato
Coltan, directed by Richard Stanley
Mors in Tabula, directed by Marian Dora
Tophet Quorum, directed by Sergio Stivaletti
Goodwife, directed by Ryan Nicholson
Jigoku, directed by Yoshihiro Nishimura
Sins of the Fathers, directed by Nacho Vigalondo
Manna, directed by Michael Todd Schneider
Tochka, directed by Andrey Iskanov
Viral, directed by Coffin Joe
22 Rue des Martyrs, Mother May I, Epilogue - tbc

NEXT ISSUE:

The Profane Exhibit returns for more shock, more horror and more probing by **Haunted: After Dark**

BAYBUT RETURNS

THE CONTINUING HORROR ADVENTURES OF PAUL BAYBUT...



Some say that his work borders between unhinged, disturbing and shocking and that is why we love him so much – his ability to get the sinister nature out of the person(s) that he is working with is second to none matched by his ability to accentuate this side into an unexpected creative way.

"I love the paranormal and the horror industry; I'd call it a healthy obsession and totally blame my Grandma who let me stay up to watch horror movies like "The Abominable Dr. Phibes", "Them" and the invisible man. Vincent Price is the undisputed king of macabre," – Paul Baybut

Paul is a Manchester based graphic designer by day and a keen-eyed experimental photographer by night and has amassed a large portfolio of high quality, creative, evocative and challenging work and has only been behind the lens for two and a half years.



"I GET A REAL KICK OUT OF GOTHIC HORROR, SO I'D SAY MY PREFERRED SUBJECT MATTER FOR A PHOTOGRAPHIC SHOOT WOULD BE SOMETHING THAT'S ABERRANTLY SHOCKING, YET DARKLY EROTIC. HORROR'S IN MY BLOOD, BUT I'M ON A MISSION TO SHOW THAT THE GROTESQUE CAN ALSO BE COMPELLING AND STRANGELY BEAUTIFUL."

PAUL BAYBUT

We think that Paul is one to watch and we hope you agree!!

You can see more of Paul's work at
<http://paulbaybutphotography.weebly.com/>
& <http://www.flickr.com/photos/paulbaybut/>



HOLY SHIT!



ATTACK OF THE SOSKAS: COMIC CON 2012

*There's a nerd
in all of us!!!*





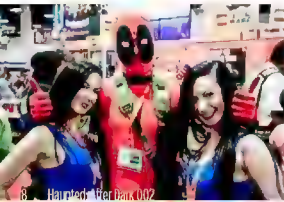
THE FIRST JOB I WANTED WAS TO HAVE MY MUTANT POWERS ACTIVATE AND JOIN THE X-MEN.

We feel privileged to live in a day and age where geek is chic. I can remember sitting in huddled groups in the school yard carefully looking over the wares of my peers, carefully deciding how exactly I was going to talk my fellow students out of their rare X-men trading cards. I can remember standing in line with utter excitement to pick up the latest **METAL GEAR SOLID** or **FINAL FANTASY**. I remember my patriotic pride when I discovered that both badass mother fuckers Wolverine and Deadpool were Canadian. I remember collecting X-men comics before I could even read them and *gasp* cutting them up so we could play out adventures with the character cut outs. Thankfully, that blasphemous

defiling quickly came to an end when we realized their value and our classic X-men comic collection is still a point of pride of ours and their pages are still lovingly leafed through.

At some point, some fucking genius decided to go further than the Adam West and Burt Ward versions of our heroes brought to life. Tim Burton breathed a new, darker existence into the caped crusader and re-imagined my heroine Catwoman into a creation that still is without peer. The super hero movie boom really hit hard with Raimi's Spider-man and the Singers' X-men. Though my feelings were mixed, at times, with both series, particularly the X-men, I got to see my heroes living on the silver screen, a triumph that I had only dreamed of in my youth. Peter Jackson did what many consider impossible. He brought The Lord of the Rings; a series much loved, known, and studied world-wide

to life in way that everyone was pretty much floored by. To see Gandalf the Grey fight the Balrog or hear Eowyn proclaim "I am no man" moves my inner geek to indescribable levels of happiness. But there's always been one place that called to us and everyone's inner nerd. A place where sci-fi and fantasy run rampant. A place where you can finally find those few elusive trading cards that escaped your childhood collections. A place where you can see Wolverine strutting around in all his God given manliness, ask if you can hug him and get the response, "darlin', you can do whatever you want to me." It's where every nerd longs to visit and prays to never have to leave. It's where you can find everything you ever loved or ever thought you'd lost forever in your youth all alive and well and living together. If I die and go to Heaven, there'd better be cosplay and it better be Comic Con..



The San Diego Comic Con is unlike anything in the fucking world. I will try to describe it, but that's largely useless. We'd done the research, chatted with veterans, youtubed the dickens out of the Con, but when you first arrive and see that sign and a legion of Batman and Spider-men, and really intricately costumed dudes from shit you've never heard of so you just assume it's anime, it hits you right in the heart. We journeyed to Comic Con this year quite unexpectedly. It had been topping our collective bucket lists for years, but it just seemed like one of those things that we'd do sometime in our lives without any real time frame and, with our work schedule these days, without any real hope in hell of going anytime soon. If you don't know, treat yourself to an itty bitty Google search and soak in the awesome that is our newest film, **AMERICAN MARY**, starring the intoxicatingly astounding Katharine Isabelle, horror heart throb, badass bitch, and actress extraordinaire. It's consumed us and become our every waking moment. Our lives changed when Beth Accomando, the Cinema Junkie, a long-time friend and supporter of our misdeeds and misadventures since the **DEAD HOOKER** days asked if we would be down to do a panel. Beth is a brilliant journalist, a genius writer, and a Comic Con veteran. The woman is practically Comic Con royalty. She contacted us one day, as we were planning to crash Comic Con purely as fans and to do a touch of our favourite good ole fashioned past time. Shameless self-promotion. She said that our panel was locked and available and asked if we were still down. Boys and girls, were we down?

To do a panel for **AMERICAN MARY** alongside our starlet Paula Lindberg, our living doll, Ruby RealGirl, and the Master of Monsters, Todd Masters at our very first Comic Con? You'd better believe we were down like an old French whore. Um, that's a common phrase, right? Maybe it's Canadian. I'm sure Deadpool drops it all the time. He's awesome like that.

No journey into the unknown is possible without a veteran. Beth had her duties and we needed someone amazing to accompany us. Someone attending, someone brilliant. A master strategist. And a pitch perfect dresser. That man was Randy Jablonka. A man we had met as one of our much loved crew members on **AMERICAN MARY**. He got us highly coveted treasures, professional badges for the Convention, and was our guide, our friend, our confidant, and our Batman throughout. He's the Soldier for Hollywood and the best at what he does (<http://www.soldierforhollywood.com/>). On set, the man IS Batman and off duty he dresses so dapper he'd make Tony Stark and Bruce Wayne green with envy. I cannot say enough good things about the man. He photographed, filmed, and documented the happiest time of our lives. We arrived together on the legendary preview night clad in our catsuits. Sylv decked out in a one of a kind masterpiece Black Cat costume designed by Jayne Mabbott of Enigma Arcana, the mastermind and astounding artist who designed and wardrobeb **AMERICAN MARY**. I was dressed as Catwoman, Tim Burton's infamous reinvention as by the Hollywood legend, Colleen Atwood. It was a replica, not the original.



We waited in line with baited breath and much anticipation to enter the exhibition hall. Comic Con could easily be represented by a line-up of costumed heroes and villains waiting in line, in huddled groups reminiscent of mini shanty towns, waiting in eager anticipation. The front of the line could be a glowing sign that proclaims "Hall H". Hall H, for you that don't know (and REALLY ought to know) is the magical

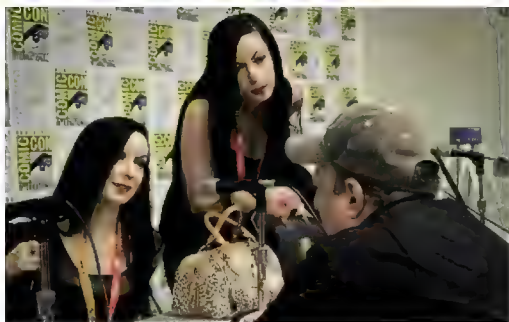
land of everything. It's the Holy Grail. Inside you'll see the golden panels. The ones people camp out for a week to get into. Twilight (for some reason that still escapes me), Iron Man 3 with the tie to die for Tony Stark doing a killer Robert Downey Jr impersonation, The Hobbit with Peter Jackson and Sir Ian McKellen and Andy Serkis all there for their loving public, and the God of Geeks, a man that made me feel I could grow up to be every

bit as strong as a Slayer, a man who's humility is only outshined by his kindness and generosity to his fanbase. I'm speaking, of course, of my personal hero, Joss Whedon. I never made it into a panel, but stood in awe in the emptied hall that looked much like something out of the future. I couldn't help but think of Final Fantasy 10's Zanarkand, like something that was the lovely love child of sci-fi and fantasy.



A word to the wise. You will be waiting. Blissfully never for a washroom, but if you want that rare collective exclusive Comic Con t-shirt or an autograph from Kevin Bacon or to get into Hall H at anytime for any reason, you'll be in line.

For the love of everything holy, wear a costume (and, boys and girls, you WANT to wear a costume, Comic Con is like the ultimate geeky dating/hook up venue) you can sit down in. No such luck in our collective cat suits, but when you're covered in skin tight polyester polyurethane, sitting was never an option. In glorious spurts, the line edged forward, and our legion of "first dayers" journeyed forth into the blinding lights of the exhibition hall. It's bigger than you could ever imagine. Banners and screens and logos and trademarked logos stretch to the mile high ceilings. Posters and flashing lights and signs entice you to a thousand booths and attractions. Costumed heroes and heroines and villains



and villainesses push forward, taking it all in. We were stopped in our tracks by the overwhelming beauty of it all. After a lifetime of dreaming about Comic Con and what it might be like and how fucking cool it may be, nothing prepared us for the reality. Comic books and television and films and video games and anime, all existing in perfect unity. Kevin Smith said it best in the Comic Con Documentary, *A FAN'S HOPE*, "it's where you find everything you thought you'd lost." Two catwomen and a batman walked the aisles, stopping for every photo opportunity, shaking every hand and stealing every probable and possible hug and a rare kiss. You want a kiss from the Twisted Twins? Go buy yourself a Deadpool suit and stay the fuck in character. All good things come to those who go after what they want. Comic Con is where you can live out your fantasies and never be judged for it. It's a land of tolerance and no judgment where people who are free to express themselves and openly wear their hearts on their sleeves. It's a rare place where the usual female cattiness is replaced by, "can I just say you look so

fucking beautiful" reciprocal comments and hugs between Batgirls and Poison Ivies. If we could just take that feeling, that love, and that sense of community, and, who in the fuck am I kidding, that shameless cosplaying and inject it into society or maybe some wonderful city where undoubtedly ever pure hearted person would migrate to, we'd have something truly beautiful. If I can create a city of year-long Comic Con and cosplay, I'd die a happy girl. But isn't that a little sad? That we can't just go from day to day feeling free to express what we love without the free or rejection and retaliation or being dubbed "uncool"? I say, "fuck it". Never having anything that even remotely resembled popularity in school, we have long abandoned the foolish inclination to fit in with the norm. I say we ALL say fuck it. Be who you want to be, express yourself. If you live to try to please others, you'll never please everyone and you'll be living your life for others. We, ourselves, are far from what you'd call normal and rarely hold back in fear that what we do or say may not be "PC" or popular with others, but I can tell you we have no regrets.

We stroled the exhibition hall until it closed down and retreated to our hotel room for some much needed rest and recharging as our **AMERICAN MARY** panel was at 11am in room 5AB the next day. You can spend every day in the Exhibition Hall and still not have a hope in hell of seeing it all. There's just too much. That's Comic Con. Too much everything. Too much happiness. Too much to discover. Too many fan favourites. Too many classics. Too many coming attractions. We arrive at Comic Con in a costume we don but once at the Convention and only dared wear in the evening for assorted shin digs, our not so secret identities, the Twisted Twins. We arrived the bombshell, Paula Lindberg, and quickly and swiftly made our way to level two to wait to begin our panel. We were going to release the **AMERICAN MARY** trailer for the very first time to the lucky fans that were in attendance and also reward them with "**AMERICAN MARY LOVES COMIC CON**" exclusive surgical masks. Our panel run directly against the Hall H Twilight panel and I couldn't imagine more pitch perfect counter programming. Where Twilight represents skirting around sexual and perceived as "dark" desires and embraces the ideology that a woman (or in their case a girl as adulthood is blatantly shied away from) needs a man, apparently one that sees her only as sustenance, to be complete where we dive deep into and fully embrace our dark sides and are strive to preach that women are strong, brilliant, and powerful creatures who can stand on their own two feet and darkness and sexuality aren't things within one's self to be fearful or intimidated by. A crowd had already gathered and

I couldn't believe they had been waiting for us. A few wonderful fans run over for pre-panel photo ops and to tell us that they've been following us since **DHIAT** and couldn't be more excited for **AMERICAN MARY**. Paula, Todd Masters, and us took the stage with our beloved moderator, Beth, and were greeted by fans who rushed forth for photos. As the panel began we stared in awe and humility to a room FILLED with smiling faces, seeing the 500 seat room fill to capacity. We presented the trailer at the start and end of our panel and spoke in detail of our journey from **DEAD HOOKER** to **AMERICAN MARY**, the blending of prosthetics and true flesh art in the film for our theme of body modification, took questions from the audience, and expressed our most sincere gratitude to the people who came out to see us. We darted downstairs to Beth's booth to sign autographs and connect with our fans and were delighted to see the booth had two much loved neighbours, **FANGORIA** and **TROMA**.

Of course, we gushed over both. We stole away to meet with someone we'd been planning something very special with for

some time. It's no secret that we and comics have been engaged in a mad love affair for far too long. **FIRST COMICS** has always put the power of creative freedom in the hands of the writers and Ken F. Levin of **FIRST COMICS**, as introduced to us by our beloved Todd Masters, had become fast friends. We met on the set of **THE SCRIBBLER** in Los Angeles and had been planning to meet again at Comic Con. As much as we're in a committed relationship with MastersFX, we have entered into the **FIRST COMICS** family. I'm proud to say that we will be working together in many an endeavour as we announce in quite an epic fashion at the **FIRST COMICS** panel that evening. Our films will be brought a new life as they come alive in comic book form. There's another little piping hot slice of wicked awesome in store, too, but that's one little piece of goodness we have to keep to ourselves for now. **FIRST COMICS** has always cared most about the fans and the artists and it's an absolute honour to be working together. There's going to be so much coming from this collaboration. I feel like a downright bastard for keeping it all to ourselves, but for now these crimson lips are sealed.





Now, a word on the special guests of Comic Con. The Con is a fans first event. No bullshit about that. If you don't love the fans, you tend to stay the fuck away. Aside from prior commitments and scheduling clashes, chances are that if someone you love isn't at the Con, it's because they don't fit into the "fan friendly" category. There's something about when Joss Whedon at his panel was greeted by a room of fans that burst into tears when he took the stage and about how when he was asked what the fans mean to him, he was so overcome with emotion that he couldn't speak (thus triggering the room to, again, burst into tears, as well as yours trulys as we read along with the panel via twitter). The best of the best hit Comic Con. We are fans, first and foremost. We love horror. We love comics, video games, and the works. It was a true honour to attend our first

Comic Con with the purpose of **AMERICAN MARY**, but to also fan girl the fuck out was a great gory glory for us. And everyone was there. We cuddled up to horror royalty, Sid Haig. We chatted about a **TROMA** film from the Twisted Twins and making our own damn movie with indie patron saint, Lloyd Kaufman. We got kissed by our Frankie angel, Tom Jane, Mister Punisher (*swoon*) and we front row and centre when he released **DIRTY LAUNDRY** at his *R4W* panel. "It's for the fans" he said in utter sincerity to the room full of fans standing next to Ron Perlman as they unleashed their own brand of "fan film" to give the world a look at Comic Legend Tim Bradstreet's new Punisher logo. The room exploded in orgasm. I shit you not, when the logo was revealed. We were informed that there would be no soup for us from the Soup Nazi, Larry Thomas,

and chatted with Samwise mother fucking Gamgee, Sean Astin, and died of happiness as he smiled and told us, "gosh, you're so pretty, God bless you." We stood in shocked awe as Robert Downey Jr, totally unannounced, graced the Marvel booth and chatted with a pack of kids sporting their own mini Iron Suits. It was like seeing a unicorn. He was beautiful, and magnificent, and articulate, and I'm pretty sure my heart stopped when I saw Tony Stark appear out of nowhere right before my eyes. We got autographed posters from the exquisite bad boy, Bruce Campbell, as he sat next to the greatest professional Deadpool at the launch of his upcoming video game, totally fan girled the fuck out when he called us, "baby", and locked lips with Deadpool. C'mon.... how couldn't we? The man's a Canadian treasure.

Outside of Comic Con, the love was lacking. A group of religious activists proclaimed to the masses on a loud speaker that we're all sinners and going to hell. I found it kind of hilarious given how many virgins attend Comic Con every year. Few folks realize, given the work we do, our wicked tongues, and our outspoken standpoints on gay rights, that we are, in fact, quite religious. Roman Catholic even. We take very seriously the whole "love thy neighbours as you love me" thing that someone once said. Oh, yeah. That was Jesus. People who take on judgment, which is reserved for God alone, and decide to go shout hate via loudspeaker are the ones who make anyone of any religious affiliation look like absolute nuts. They did; indeed, pick the wrong crowd to pick on as costume clad crusaders made them the butt of the joke when they donned "GALACTUS IS NIGH" signs. Honestly, spew your hateful shit somewhere else. It's not God's message. It's your own personal agenda dressed up in religious clothes to make you not feel like a hateful, bigot bastard. And God loves everybody. Including cosplayers. I imagine if JC was around at the Con (and He is everywhere), he'd be inside where love and acceptance was in mass production.

Now, a word on cosplay, for you that aren't familiar. Cosplay is costume play. It's were you dress up as your much loved fictitious characters from sci-fi, fantasy, video games, comics, film, television, or pretty much anything you desire. It's your fantasy. Flaunt it. It's NOT strictly for sexual purposes, but that isn't to say it doesn't have that element. I can't

say my intentions were totally pure as we chatted up every Spidey, Deadpool, Wovie, Iron Man, and Cap we could find. It's really a form of self-expression. Some people place great importance and time and care into carefully crafting their individual suits. Not for us, however. We lack the time or skill to do it ourselves and haven't made our own costumes since, well, I guess Halloween time. Though it was hard to choose from the thousands, nay, millions, of costume possibilities, we narrowed this year down to a few favourites and are already planning the line-up for next year. You saw Sylvie as Black Cat, classic Spider-man, black suit Spidey; her twisted twin self, and the Punisher. You saw Jen as Catwoman, a Cheerio (cheer leader variety, not breakfast cereal), Captain America, and Wolverine. You can bet good money that there'll be a lady Deadpool next year from yours truly's.

Having had the privilege of attending the Cannes Film Festival this year with **AMERICAN MARY** for her world-wide market premiere, I must say that as glittery and fanciful as that fest was, the kindness, love, and genuine joy of Comic Con is unlike anything we've ever experienced. It's the second closest experience we've had to world peace. The first closest was at the Olympics hit Vancouver and you could literally talk to a complete stranger on the street and it wouldn't be weird or creepy, people would smile a little easier, hand fives would cost nothing, and you felt like a group instead of a city of individuals. Comic Con was like that. San Diego fully embraced

the Convention. They weren't embittered like Cannes was against the festival. Every local said they look forward to the convention and the people and business it brought in. Locals were so giving and open. One cab driver told us how the best sex and drug orgy was at the Hard Rock on Sunday night and we kindly declined the offer, though it's important information to put out there. There's been talk about moving the whole deal over to LA (not the sex and drug orgy, that already lives in LA pretty much year 'round I imagine), but it's been an idea that's finally been squashed. Comic Con started in San Diego and it belongs to stay there. It's spawned many Comic Cons and Fan Expos across the world, but this, my darlings, is by far the granddaddy of them all. Brace yourself and squirrel away some monetary nuts. This is one event that belongs on every bucket list. If not purely for the spectacle and nostalgic neuro-nerd-gasm, but for the feeling. For the unity. For the artists connecting with the fanbase. For the honesty and lack of inhibition and judgment. We will never miss another and have been searching for its equal all our lives. Comic Con indisputably proves that Heaven is a place on Earth.

And that Galactus is nigh.

Kisses from Blood Stained Lips,

Your Friendly
Neighbourhood
TWISTED TWINS
JEN AND SYLVIE

X

HENDERSONS
Horror & Paranormal Photography

Peggy Goo



"The original idea of the Peggy Goo shoot came to me from the 'Living Dead Dolls' which I have been collecting. I was inspired by the 50's Zombie waitress doll Peggy Goo, each doll comes with its own death certificate as proof of their demise."

**"OVER TO YOUR CAR
PEGGY GOO WILL SKATE
SERVING HER FAVOURITE DISH
YOUR BRAINS ON A PLATE."**

HENDERSONS
Horror & Paranormal Photography

Peggy Goo



Death Certificate

"I hereby certify that on the Twenty second day of July 1959
Peggy Goo served all the cars on the lot
Customers thought she was alive, but she was not
Other waitresses wanted some tips for their pains
All Peggy goo wants is your tasty little brains"



WWW.SCOTTHENDERSONPHOTOGRAPHY.CO.UK
The model was the beautiful 'Lisa Smiths' and the
location was my spare bedroom-cum-studio

AUSTRELLIAN HORROR? SCARE DINKUM!!



A few months ago, if somebody had said to me "What is your interpretation on Australian Horror?" I would have said that it would be being forced to watch back to back episodes of Neighbours and Home & Away, the thought of watching Lou Carpenter, Paul Robinson and Alf Stewart turns me into a Zombie, not some airborne disease!!

But, now I have to admit that I was wrong because there's a new horror in town, and fair dinkum to its cast and crew, its bloody good!



As the completion of Australia's first neo giallo thriller Sororal draws closer, horror fans are anticipating the on-screen arrival of the country's latest scream queen.

Sororal's hero is Cassie, a young artist held hostage by visions of murder that paralyse and terrify her without

warning. When Cassie discovers that the images that she is forced to endure are actual killings, she realises that she must discover the identity of the deranged childlike murderer at the centre of the crimes: a deadly mission that quickly uncovers a twisted family tree and a frightening legacy to match.

"THE GIALLO SUB-GENRE IS COMPRISED OF PARANOIA, MYSTERY, CRIME THRILLER, AND SLASHER MOTIFS WITH A COLOURFUL CINEMATIC PALETTE. WHILE THIS MIGHT BE VERY VAGUE, WE HAVE MOVED INTO THE ERA OF THE NEO-GIALLO WHICH TAKES TRAITS FROM OLDER FILMS LIKE MARIO BAVA'S BLOOD AND BLACK LACE AND USES THEM IN A HIGHLY STYLIZED MANNER, LIKE THE NEO-NOIR WE SEE TODAY. AUSTRALIA HAS THEIR FIRST NEO-GIALLO IN SORORAL."



SORORAL



"We have endeavoured to create a loving ode to this outrageous Italian subgenre... Really this comes down to imagination. One thing that the giallo cycle has in spades is imagination. Anything could happen", says director Sam Barrett.

The casting decision for the character was critical, according to Barrett. "The story has some elements that could come off as, well, ludicrous in the harsh light of day: evil scientists, mind control and psychic bonds. We really needed a lead actress who could interpret the uncanny elements sincerely. Amanda approached the character in a very honest way and that's the strength of her performance. She treated the character with the utmost respect and now I couldn't imagine anyone else in the role. She is Cassie."

Cassie is played by Perth actor Amanda Woodhams, who came to the production with a background in short film, theatre and television. "You don't expect much from auditions because the process is tough on actors, it's awkward for everyone really", says Barrett. "Amanda's audition was incredible.

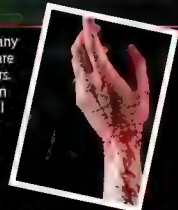
Right from her first read she gave Cassie an intensity and a vulnerability that absolutely grips you."

Following the wrap of Sororal, Woodhams was cast in Mental, the new Australian comedy from writer-director PJ Hogan (Muriel's Wedding, My Best Friend's Wedding). "You could not ask for two more vastly different experiences", says Woodhams. "I played a supporting role alongside Toni Collette and Liev Schreiber in a comedy by one of Australia's most well-known directors just after having played the lead in an indie giallo thriller. The characters were worlds apart, so I'm not being hypocritical! I took on the role of Cassie because I've never seen another project like this film in Australia and it was thrilling being part of this young, dedicated creative team. The role really tested me and I'm hoping audiences that embrace the film will find her a compelling heroine. I mean, have you seen some of the heroines of giallo? Cassie has a lot to live up to."

Sororal is due for completion in December. Regular updates are posted on the film's Facebook page.

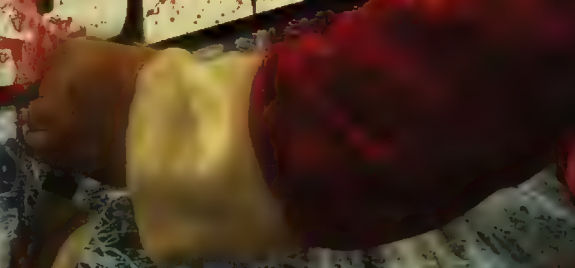


"Nakatomi Pictures is an independent production company that endeavors to deliver high impact Australian genre films with rich, compelling stories and unique characters. The trio of Sam Barrett, Ivan Davidov and David Karsten met in 2005 and formed 'Nakatomi Pictures' after several short film projects. Their debut feature 'No Through Road' (2008), a vicious urban thriller, performed well beyond expectations on the festival circuit before being acquired by Accent Underground locally and Cinema Epoch abroad. The week after the premiere screening of 'No Through Road', the three began production on their follow up feature 'Esoterica'. Esoterica is a complex 'neo-noir' that delivers a mind bending mystery with an emotional punch. Nakatomi's third and most ambitious feature film Sororal is currently in the final stages of post production. The film is a bold and unique thriller that melds an exciting range of genres into a truly exciting romp rife with mind control, a childlike killer, vibrant splashes of colour and an epic synth infused score"




KEEP READING HAUNTED: AFTER DARK AS FUTURE ISSUES WILL BE BRINGING YOU MORE ABOUT SORORAL AND AUSTRALIAN HORROR!!

CHRISTMAS SLAY

A hand wearing a red sleeve is shown holding a knife with blood on the blade, positioned against the letter 'S' in the word 'SLAY'.

ALL I WANT FOR
CHRISTMAS
IS TO LIVE...

The background of the poster is a dark, snowy landscape. A wooden bench is visible in the lower middle ground. Snow is falling, and there are some light rays or beams of light coming from the right side. The overall tone is dark and ominous.

STARRING

DANI THOMPSON FRANK JAKEMAN



FUTURE FRIGHTS

Written by writer and producer Steve Davis 'CHRISTMAS SLAY' is to be Steve's directorial debut.

'CHRISTMAS SLAY' is a unique take on the slash and stalk genre, a film inspired by so many great movie such as FRIDAY 13th, HALLOWEEN, A NIGHTMARE ON ELM STREET, and so many other cult horror classics of the 1980's.

The story begins on a wintry Christmas Eve in the picturesque Kentish countryside, the horrific murder of a loving family, and the capture of a Santa Claus obsessed blood thirsty killer.

As Christmas dawns closer the following year, a group of collage girlfriends decide to get away from it all and relax and party over the Christmas holiday, they decide to escape to the idyllic Mistletoe Lodge nestled within the beautiful snowy mountains of the Scottish Highlands, but what starts off as the perfect festive getaway of fun in the snow and a glass of eggnog or two, suddenly descends in to gruesome blood bath of terror, and a fight for survival.

Funding

Fan Funding begins on 1st December 2012 via www.Sponsume.com and our website www.christmasslay.co.uk. At present we aim to Fan Fund in two stages. Stage one to raise the funds for our films intro. Stage two will be to raise funds for the main shoot, our overall aim is to raise a bare minimum of £20,000 and as we are in the very fortunate position of owning all our own equipment, the full amount raised will go entirely on production costs.



Filming & Locations

The first section of the film (November 2013) will see us filming the intro and other key scenes in and around the area's of the famously bleak Romney Marshes, before going on to the main shoot.

We have now found the perfect location close to the Ski resort of Borovets in Bulgaria in one of the highest villages in the Balkan Mountain Range.

Cast

So far some amazing cast are attached, unfortunately we are unable to release the names of several of our named actors at this time, but those we can mention include our lead actor and the film's main protagonist, the extremely talented Frank Jakeman.

Frank has been a regular on our TV screens for many years now appearing in such TV shows as Bergerac, The Bill, The Two Ronnies and Eastenders but to name a few.

We are also extremely excited to have attached an amazing up and coming UK Scream Queen - known to all Haunted Digital Magazine fans - the beautiful Dani Thompson.

Dani who has taken on one of our main roles is already making a big name for herself in the industry, especially within the horror genre having appeared in such films as Forest of the Damned 2, No Strings 2 Playtime in Hell and Zombie Women of Satan 2.

Links

www.christmasslay.co.uk
www.facebook.com/christmasslaymovie.co.uk
www.twitter.com/xmasslaymovie
www.twitter.com/kentindiefilm

APPEARANCES ARE EVERYTHING



IGNOFFICIALE



SCREENJABBER

JOAN MARCUS PRESENTS

AMERICAN MARY

THE SICK SYSTEM

"STYLISH,
ARTFUL AND
DARKLY FUNNY"

ADAPTED BY JESSE



DVD
VIDEO



UNIVERSAL

THREE IS THE MAGIC NUMBER



BASKET CASE:

3 FILMS, 3 INTERVIEWS
WE SENT OUR VERY
OWN BASKET CASE, DAN
BROWNLIE, AWARD WINNING
DIRECTOR OF THREE'S A
SHROUD (SEE WHAT WE DID
THERE?) ON A MISSION, A
MISSION TO INTERVIEW HIS
HEROES, HIS IDOLS—
THIS IS HOW IT WENT!!



That's one of the best things about being part of TEAM HAUNTED. Every now and then you get thrown something just a little bit special. This time, this 'little bit special' was actually very, very special, and not only did it include an interview with one of my all-time favourite and most influential directors to my work but also the star of three of his most well-known films AND the master creature designer/builder who helped bring these visions to life! I refer to Frank Henenlotter (director of the Basket Case trilogy, Brain Damage, Frankenhooker and Bad Biology) Kevin Van Hentenryck (star of the basket case trilogy) and the creature FX master Gabe Bartalos!!

Well, you can imagine my excitement when I found out that this was not going to be your standard 'email-over-questions' interview, but actually phone them up. Actually talk to them...no re-writing questions that I thought were stupid, no second chances and nothing to stop me gabbling like an insane geek who about to talk to his idols.

First up was Frank Henenlotter, I spent a few days looking at other interviews

with him so not to ask the same questions he'd heard a million times before (unless I reeeeaally had to ask them out of geekness). Happy I had enough to make myself (and Team Haunted) look above average on the interview scale I e-mailed the questions to myself and waited for interview day.

Interview day came along, and I was getting nervous. It actually got to the point where ten minutes before the interview, questions laid out in front of me, phone already slipping out of my increasingly sweaty hand, finger trembling over the phone digits, my brain suddenly went "I don't want to do this". Sheer panic swept over me as I realised that I had a chance to talk to one of my story telling heroes, and more alarmingly I had the chance to make myself look like a complete and utter gimp!

As you can imagine, it was far too late to back out and I would have forever regretted it if I had, dry mouthed and full of panic I dialled the number and waited for the answer at the other end....

INTERVIEW WITH Frank Henenlotter



DB (Dan Brownlie): Firstly thank you for talking to haunted magazine as I have heard that you don't do many interviews so thank you for taking your time to talk to us. You were once described as the Sir Francis Bacon of the 80's slasher movement, what is it about our bodies portraying you that interests you so much?

FH (Frank Henenlotter): (Laughing) Well that's a little bit of an overstatement, Francis Bacon is an artist and I'm not, I'm just some guy that tried to make movies every now and then.

DB: I can see the comparison with the creatures and the colours that you use in your films.

FH: I can't take all the credit for that. That's due to two excellent make-up artists. Yeah I was there but I didn't really know what Belial looked like. His appearance changed constantly as I was writing it so when we had to put it in 3D I was very impressed with what Kevin Van Hentenryck had done to it. He made it look like a genuine deformity,

like the creature could possibly survive, in that condition. Then when we did Basket Case 2, I had Gabriel Bartalos who was a sculptor, so those freaks were a real collaboration between the two of us.

DB: There is such a specific look to you creatures; if I was to see them in any other film they would be instantly recognisable.

FH: Well we shot both films back to back, and to me, any time I have a creature in a film, it's as important to me as any kind of casting. When we were filming myself and Gabe we built Gabe his own FX workshop there. It was phenomenal. We never had a disagreement. Sometimes I would tell him to go crazier but that's about it.

DB: Your films always seem to have a disease influence to them, Belial was a tumour to Duane, Brain Damage was about drug addiction and Frankenhooker, to me, was about STDS, were these deliberate choices around the time of the 80s, is this what influenced your work?

FH: The last one I made, Bad Biology, is full of sexual... weirdness. I am not scared by werewolves, I'm bored with Vampires but what bothers me is anything physical about the human body. That scares me, that's real. The supernatural doesn't punish me. A month before we started shooting Bad Biology I was diagnosed with advance cancer. That's scary. Your whole life changes in a minute. It's far scarier than thinking there is a boogelman in the dark. Fortunately for me, making Bad Biology was therapeutic and thanks to the doctors I am now cancer free. But it does scare the shit out of you.

DB: A lot of you films are very humorous; the Basket Case trilogy for example seemed to get more humorous as it went along. Did you have any intention of going back to just straight up horror?

FH: Basket Case 3 was a disaster. It was supposed to be going back to the violence and explicit gore of the first one. There were a lot of things that happened that went wrong. I was under the impression that Basket Case 3 was going to go out

unrated. There is a terrible scene where a cop gets strangled and his eyes pop out, that wasn't supposed to happen. What was supposed to happen was a cascade of blood was supposed to come pouring out of his mouth like a waterfall and the eyeballs were supposed to squirt blood, so he would end up looking like some sort of god awful water fountain. Once the violence got cut it inadvertently became more humorous than it should have. In hindsight I could have done things differently.

DB: I think you are being too harsh on yourself. It's personally one of the only trilogy's I own on VHS, DVD and have pre-ordered on Blu-ray.

FH: It just wasn't the film it was supposed to be. After we finished Basket Case 2 Shapiro-Glickenhause loved it and wanted a sequel. So I agreed to do a sequel without having a good idea of what a sequel should be. I was just coasting on the coat tails of part two. It would have been a better idea to do a sequel 2 or 3 years later.





DB: I heard a rumour that you were going to do a creature feature based in a drug clinic.

FH: Yes that is something that I am doing but I don't want to go in to it. If we can get the money it will be great. It's a really crazy idea and something that Gabe and I have been talking about for years but we can't do it on zero budget.

DB: So you will be returning to creature features because as I mentioned before the ones in Basket Case are amazing.

FH: Some of the creatures we have planned for Sick in the Head are just amazing. It's going to be good.

DB: I look forward to it. Will you be working with the same FX artists and Creature designers from your previous films?

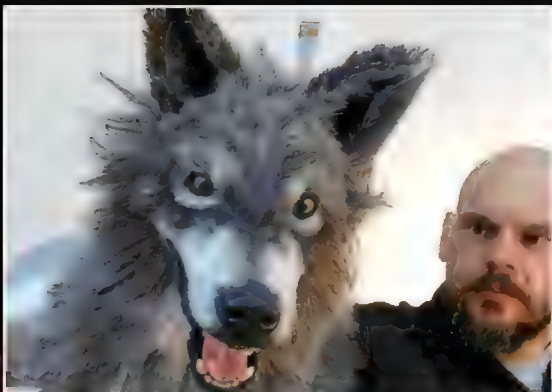
FH: Yeah Gabriel Bartalos, he and I work well together and he does great FX. We communicate very well and he knows what I like so I have no reason to use anyone else.

DB: Thank you so much for your time. It has been an honour to talk to you. You have influenced so many people with your work.

FH: If I have influenced so many people then why I am so broke.

Having interviewed Frank Henenlotter, and found him to be such a genuinely lovely person, really easy to speak to, insightful and a pleasure to interview I felt a lot calmer about my second interviewee. I say a lot calmer...that still doesn't mean I wasn't a complete and utter wreck, as next up was FX master, creature designer, Gabe Bartalos. This man's designs are one of the biggest influences in not only my art, but my creature designs themselves. I have spent many an hour staring at his creations in joy and wonder, examining the wonderfully grotesque forms that haunt the screen, and now, he was going to be talking to me. Would he be as nice as Frank Henenlotter, he spoke very highly of him in the interview but would he be as cool with me? Would I ask a question to which response would be "what nonsense is this? You sir are a buffoon of the highest order"? Round one had gone so well would my next set of questions be as insightful? Well, as they say, there's only one way to find out. So, with nothing to lose but my reputation as an interviewer, once more unto the breach dear friends.....

INTERVIEW WITH Gabe Bartalos



DB: How did you first get involved in creature design?

GB (Gabe Bartalos): I have, looking back always been interested in a combination of film, particularly fantasy/ the arts (my older brother Michael is a graphic designer) and also my parents are doctors, so there where a lot of medical textbooks and skulls lying around. I like to see this as some sort of primordial stew, swirling around in a young Gabes mind, taking the combination of anatomy, art and cinema and coming up with movie monsters.

DB: I can definitely see those influences in your work. Were there any particular artists/sculptors when you were growing up that inspired you to go for creature design?

GB: When I realised how good it was to be exposed to a lot of art, my parents were really great at taking us to galleries and museums plus my brother always had a lot of comic book material lying around. I think, like all people, we are surrounded by so much, that we formulate our identity by noticing the things that we look at closer and the thing that really caught my attention at a place called the museum of cartoon art, was the work of an illustrator Basil Wolverton. There was something

manic, saturated, ridiculous and technically precise about his work that really stood out for me. A lot of his work stands out as extremely detailed with exaggerated broad strokes and quite grotesque but this creates a very interesting piece to look at and this is very similar to how I go about my work.

DB: I noticed with the Tooth Mutant at the end of Basket Case 3, it's very cartoony but still looks as if it could be a real creature.

GB: Well what has always been important to me is that we create the work to be completely appropriate, it's what the client wants and Frank was creating an absurdist comical work, but with ridiculous attention to detail, which is a very uneasy blend, morbid but hilarious, just like Frank's Films. I think this may also have something to do with why Frank and I have such a great social relationship as well as a business one. Neither of us takes ourselves too seriously but we take film very seriously. Our approach is to hit hard but to make a palatable impact, I don't want the audience to turn away from something that I have spent a lot of time on, even if it is supposed to be grotesque, I would rather create something where the audience wants to move in for a closer look.

DB: That's what I really appreciate about the Basket Case films, is that there is OBVIOUSLY a lot more going on than your average 80's slasher.

GB: I think this is something you have to do for a film to have any sort of longevity or to succeed because you want to be a little selfish with your craft, you have put all this work in to it, you want to be smart and not have it all edited out but you also want to make sure people get the right impact from it because even if they know an effect is coming, they are going to turn away and they will miss the impact of it even if the impact itself is part of the statement. If you look at Marcy with her face stretch, we needed to kill her horrifically but we didn't want it to get edited out and I thought well we have already created this universe of surrealism, let handle her death in the same way as everything else. Let's stretch her as if she is made of elastic, let's have the dental plate stretched out with the lips anatomically impossible but really fun visually and when you give in to the laws of what the film says, in the case of Basket Case 2, is we are going to have fun, we have parameters but within those we are going to go to extremes.

DB: What is your favourite creature that you have designed and why?

GB: There is a whole grab bag of favourites. I've always loved the Basket Case series, I like the surgeon general from the film I directed Skinned Deep. A lot of these characters have appeal because they become more than just a creature effect, they become a character and as time goes by your opinion can be influenced by the way people respond to the character and if any of that is in line with what you originally originated, way back when, even a year or so before they saw it, when you were designing and filming it, that is incredibly gratifying, when you realise way early on in inception it had an impact, that's really cool.

DB: You mentioned your film Skinned Deep, I remember tracking that down years ago and one part that particularly stood out for me was when the character with the huge brain cracks his head open building blocks spill out.

GB: (Laughs) Exactly and when you look at that analytically, what does this poor, modest, kind of borderline retarded misfit have inside of his

head, you realise it's purely a shell filled with kids building blocks, not a lot making that boy tick.

DB: How did you get involved in the basket case films?

GB: I was contacted by Frank's producer Edgar Levins, who was working on Brain Damage, and I was working in NYC at the time and they needed somebody on the east coast. I instantly hit it off with Frank and got very excited about the film because it had a wide range of FX, it had a little singing animatronic eel that eats brains, it had an aging deterioration FX when the couple get withdrawal symptoms, that's kind of a dream project for a make-up FX guy. Very quickly I fell in line with Frank's sense of humour and I really liked his style of film making. I realised that he was now shooting 35 mm, he was moving up the ladder and I had great respect for Basket Case 1, so it was a thrill that he invited me to help on two films back to back which was Basket Case 2 and Frankenhooker. And that was fantastic because Basket Case 2 I got to reinvent Belial, bring him up to the state of the art for that period, and surround him with an army of creatures, where Frank, very quickly from our discussions, realised I was a bottomless pit of creature design so he said "Ah we've got the job for you" and on the other side he said "now I want to shape up all that theatrics and broad bravado and on Frankenhooker you need to design Frankenhooker herself very carefully. She has to have stitches, she has to look like she was put together with body parts but she HAS to be pretty, she HAS to be sexy" and that can be a very daunting challenge because the title character has to carry the film but it also has to get every red blooded male hot as well. There was a lot of care taken with the placement of the stitches, the skin tones and how aggressive the stitching would be, if it's too hard-core it would be repellent but if it's too playful it's not appropriate so it was really exciting when Patty who played the part really made it her own and all her sex appeal and charm came right through the rubber and suddenly there was this character there, exactly what Frank had requested. That was exciting to be able to do these things that are pulling from very different parts of the mind and that was a great challenge. Frank is a perfect director, he is able to guide you, push you and then when you hear the big burst of laughter you know you got it right.



DB: I actually interviewed Frank the other day and he was singing your praises throughout so it is nice to see you have such a great working relationship.

GB: Frank is really generous and he loves FX. I think he found me at a great time, it was the beginning of my career and it was everything I was looking for, just excuses to build monsters. Here was a guy who wanted to put them front and centre in his films.

DB: Frank mentioned a film that he would like to do with you around a drug clinic; can you tell me anything about the monster creating for that?

GB: There is this film we are kicking around that almost saw the light of day two years ago called Sick in the Head, and one of the things that Frank and I specifically discussed is that when the creature appears it takes on different manifestation. I had just shot a sequence for my second film after skinned deep, called Saint Bernard, we are just finishing up the post production now, and we had done a sequence with a wide angle lens with a FX head as an insert and it in a sequence with heavy strobe lights and water spraying everywhere as this head is going through its different manifestation. One of the things I

noticed was the waster pooling on the rim of this wide angle lens led to these optical distortions that were the coolest thing I'd ever seen and I remember calling Frank and I said "Frank, for Sick in the Head, when we do the second reveal of the creature, we're going to do something that will blow your mind. It was totally confuse the audience because it is an in camera effect, it's not a digital effect, it's going to involve cable manipulation but through the environment and the organics of it, you are going to see things that will change right in front of them. It's almost a way of doing a kaleidoscope effect with water". We haven't got in to the design of it yet but it's something we are really excited about. We have all worked with digital FX and they are wonderful but whenever we had the chance to put something practical on set and it goes a lot further. There is a place here, that if we do Sick in the Head, we know at least the creature FX are going to be some stuff that neither Frank nor I have seen before and it's really exciting because Frank keeps upping the ante with a wilder, wilder script. So if we do this film I have some really cool ideas.

DB: Have you got any upcoming projects that you would like to tell the readers of Haunted After Dark about.

GB: Sure, we've got a couple of films that are about to come out in the UK, one called Tim and Eric's Billion Dollar Movie, we did some wild FX for those guys. We did some wolf attacking sequences on John C. Riley, there was some scenes involving painful piercings and self-surgery on Tim's arm. Another film I've worked on, Jack and Diane, which is being released by Magnolia this month, where we built a big snarling animatronic creature and the inside body FX were done by the Quay Brothers, there was an interesting girl on girl love story also where our FX show up very briefly but very with a great impact.

DB: And when can we be expecting the release of Saint Bernard?

GB: Saint Bernard is my newest film, it's my second feature and it will probably be finished in early 2013.

DB: Why such a big gap between Skinned Deep and Saint Bernard, was that a personal choice or that there was nothing around that really grabbed your attention?

GB: Multiple things really. One is that, looking at the personal film making, it's such a pleasure to do independently because you have so much control, we as a studio were incredibly busy up until that point and so I lazily put together what would be the second project and then took my time shooting it way off the radar. It has a lot of effects in it and a very dense story line. What with make-up FX and creature construction, still being my primary job description and pretty much all encompassing its only in the past year and a half I finally found time to tell another story.

DB: Well thank you so much for your time, we've already gone way over and I had so much more to ask you but it is much appreciated.

GB: I've still got a bit of time. If you got a couple of good questions then please, carry on.

DB: Brilliant. Well one thing I would like to know is that if you had an unlimited budget, what kind of film would you want to do?

GB: I would probably not revisit familiar territory. I would probably set up something that allowed for many different type of FX. I would do something that had heavy elemental effects, meaning storms, snow and under water. I would have loads of prosthetic characters, from the subtlest to the most extreme

as they are always a lot of fun to see and then we would have so big exaggerated characters. Years ago we had so much fun working on "back to the future the ride" were I was doing the cosmetics on this huge 14ft dinosaur, and working on these big rigs was a lot of fun and then also working on Godzilla, when that was re-made, again dealing with huge rigs. Those opportunities are rare but when they come along they are so much fun so I would definitely incorporate some of that. I would also keep everybody dirty...all the time (Laughs)

DB: If you could re-make a classic creature, which one would it be and why?

GB: Well I heard they already re-made it but it would have to be "Legend of Boggy Creek" I saw the original when I was very young, and in my mind, saw the coolest swamp monster I've ever seen. Then I went to re-see it years ago and there was nothing there, it was just a paw. So obviously at a very young age I was given enough information as a film maker would want and came up with a really, really neat, bulbous disgusting, elephant, bear vein encrusted monstrosity that blends into the escalating tree trunks of the Bayou so yeah, I would like to bring that to life realising that it wasn't in the movie it was in my head as a 12 year old.

DB: There are a lot of big foot films but have I have yet to see one that has been done really well.

GB: Yeah it's weird, if they are done really well they're not scary, and if they try for scares it's usually a little modest so they need to combine those elements to a really nice suit with a very dark theme.

DB: You mentioned you did the Basket Case films back to back, how did you progress the mutants with your designs.

GB: I did Basket Case 2 and Frankenhooker back to back when Basket case 3 went into production a year or two later it was fun, some of the characters, the moulds were fine and I got to update the paint job and the cosmetics and with that kind of platform it allowed us to then add a bunch of new characters so we were able to make this even larger build list, some even wilder characters and then to fulfil the demands of the script we had the birthing sequence with tonnes of baby Belials and the giant mountain of a man, little Hal. It allowed us to do even bigger and more effects for that.



DB: Was there anything you wanted to do that you were told was to grotesque or complex?

GB: I remember with Basket Case 2 I was getting ready to do some kind of a spider boy creature, but we had hit the limit of the amount of screen actors guild performers, so that one was jotted down on a piece of paper but never made it that far. Frank and I often wonder how that would have turned out. If we ever do another, maybe we will revisit that character.

DB: I know Frank didn't want to do another Basket Case film as he said he that's all he was getting known for. Now he has done Bad Biology and git that out of his system is there any chance of another basket case film?

GB: I think so maybe because of, like you said, no film maker wants to be pigeon-holed but these are characters Frank created so they are part of his DNA and probably as long as he gets to make other films and show that he can stretch in different directions as a talented film maker, I think he would be less hesitant to go back to the basket case world. It's all about Frank doing things on his terms,

Well, again, I was completely blown away by just how cool Gabe Bartalos was. What a full on pleasure to interview. But now it was onto the star on the Basket Case trilogy Kevin Van Hentenryck. Last time I saw this man he was tearing up a talk show at the end of Basket Case 3 with his fellow chaotic disfigured anti-heroes. Could this be the tough one? Could this be the one to break my swing of good fortune? They can't all be lovely people can they?

Well again, shaky as ever I lift the receiver, dial the number and hope I don't make a complete twonk out of myself.....

if the studio is pushing it, like any of us, you may resist it, and it may not be at the right time or for the right reason. When the right does come, Frank will know it, and he won't hesitate at all. I think it would be wonderful to revisit the Basket Case universe and create a bunch of new creatures. Frank is a guiding force on films, he keeps it light and you respect him so much as a film maker.

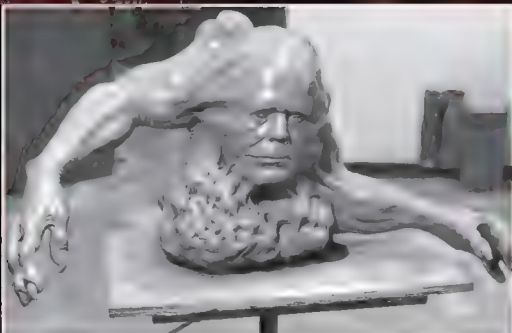
DB: Do you think it would be a remake or another sequel of the Basket Case Trilogy.

GB: I think, more than likely, a sequel, Frank's style doesn't change that much and if you were to increase budget you would probably just see a more luxurious shooting schedule, Frank is very determined, he doesn't step away from his films until they are done, so there would not be a lot he would change. But then again, that would be a better question for him to answer. He would just expand and keep adding on.

DB: Thank you, and thank you for staying on the extra time to answer all my questions.

GB: You are welcome, thank you for asking such great questions.

INTERVIEW WITH Kevin Van Hentenryck



DB: Can you tell us a bit about yourself, what got you in to acting; was it a lifelong passion or something you fell in to?

KH (Kevin Van Hentenryck): In about 10th grade there was this girl Cindy who I had a crush on who I overheard talking about a play, I decided then I should go and be in the play so I could hang out with Cindy. I auditioned, got in and was able to watch Cindy from afar. That was Cindy's last play but luckily, it was just the start for me.

DB: How did you end up involved in the *Basket Case* films?

KH: I was studying at the American Academy for Dramatic Arts in NYC and Ilze Balodis who plays the social worker in *Basket Case*; she was working at the Academy as an administrator. One day she comes over to me and says "I know this guy that makes films, you should meet him" so I said "OK" and I went to meet him and I ended up doing 3 small background parts in a film that Frank was doing pre *Basket Case* called "Slash of the Knife" and he liked the way I worked. He was using friends and people he knew so the fact that I was trained he liked what he saw. A few months later he called me up telling me he had an idea for a film and I was like "yeah.....sign me up".

DB: How was it working with Frank?

KH: Oh it was lots of fun; he is very well versed in the genre and really knows what he is doing. A director has to have an overview that often the actors cant. The actors have to concentrate on what they are doing which makes it hard to have an overview of everything.

DB: I interviewed Frank only last week and he mentioned that the actors were just as important as the creatures themselves. How did you find it interacting with the creatures?

KH: The whole thing is make believe so when you are doing a scene with another human the director says cut and comes over and gives direction and changes lights etc. so it's pretty much the same you just don't get the feedback. In the case of me working with Belial, something I did was fill in his side of the conversation in my head so I got the feel of how to respond. You know, everyone has experienced this, when you are talking to someone and they are not really listening they are just waiting for their turn to speak and some people are actually listening to what you are saying and trying to understand. So it's the same thing, when character really comes through in acting it's not when the actor is speaking, it's when they are listening.

DB: I like that. When working with the puppets have you ever thought of doing puppeteering yourself?

KH: Well yeah as I am really a sculptor, so that's what interests me the most. I have been a sculptor since before *Basket Case*, but like I said the script for *Basket Case* was too good to pass up and I do really love acting and I'm really into it now.

DB: Do you have any where people can see your sculptures? Do they go in to any local galleries or shows?

KH: No I have shown extensively in Manhattan and in the region I live now. I have a piece in the sculpture garden in New Paltz called Unison. Some of my work is also on my website and on my Facebook page.

DB: I'm sure the readers of *Haunted magazine* would love to see your work. Can we have your web address?

KH: Sure you can see my work at www.kevinvanhentenryck.com and also on my Facebook page under my name and you can also see some of my photography as well.

DB: Well myself and the readers of *Haunted* thank you. Did any of the *Basket Case* films influence any of your sculpting after working on it?

KH: It's pretty different from the kind of thing I do. They serve a different function and the budget is a lot different than with

Stone carving. I did do a sculpture of Belial in the 80's and they took some photos of it for the bonus features reel so you may see it there.

DB: Are you a horror fan or just a fan of film and acting in general?

KH: Yeah I was always more in to Science Fiction than horror slasher films but I love to love horror.

DB: Frank told me that *Basket Case 3* had a lot of studio interference stopping it being the film he wanted it to be. He wanted to be a lot darker. Did you notice this on set?

KH: I did experience it first hand in one of the scenes very early on. It was the first week of filming *Basket Case 3* one of the suits comes to us and says we needed to cut a scene as we had too much. So we cut a pretty decent scene out and the 3 or 4 weeks later they come up and say we are going to be short we need another scene. We had already lost the location of the original scene that was cut, so that night Frank rights a scene where, after the episode in the sheriff's office I come walking down the hill with the basket taking about working in the shoe store. The next day I paced back and forth in the parking lot learning the scene. That's a specific example of studio interference. They should always stick to their thing and not interfere with the creative side.



DB: Have you ever found that kind of interference in any other films you've done, is it a common occurrence in indie film.

KH: Yeah due to budget, things are expensive and budget consideration rules. The general movie going population are spoilt because with little money you can go and see a big budget film to see a film that costs hundreds of millions of dollars so how are people like us supposed to compete with that.

DB: You mention earlier that you are slipping back in to acting can you tell me a little bit about that.

KH: All of a sudden, since being on Facebook and doing a few conventions here, I have just done a voice narration on a Bigfoot film for a company called raw footage and I am supposed to be doing a western in the near future. I've done a couple of films in the past 4-5 years that are about too. One called Raptorious by Kamal Ahmed, and a short film which is

a comedy take off of the Texas Chainsaw Massacre called The Catskill Chainsaw Redemption and also a short film called Conclusion for Vanessa Romanelli so yeah, there is stuff out there and hopefully people will read this and I'll get some more calls.

DB: Let's hope so. My last question is what was your favourite out of the Basket Case creatures and why?

KH: Well Belial of course. He is me and I am him. (Laughs)

DB: Thank you so much for talking to us and we look forward to seeing more of you in the future.

Well, there you have it. All three of them were top notch people. My first trio of phone interviews could not have gone better, polite, professional, insightful and as I keep on saying a complete pleasure to interview. It is so nice when you're heroes turn out to be so cool, it makes appreciating their work so much more satisfying.



BASKET CASE 1, 2 AND 3 CAME OUT IN A STEEL BLU RAY BOX SET ON OCTOBER THE 22ND, REMASTERED AND WITH ENOUGH SPECIAL FEATURES TO KEEP YOU GLUED LONG AFTER THE FINAL CREDITS ROLL. IF YOU'RE A FAN OF THE FILMS OR HAVE ONLY JUST HEARD ABOUT THEM GO AND PICK THIS UP, I KNOW I AM.

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WHO'S BEEN NAUGHTY



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TATTS FROM THE DARKSIDE

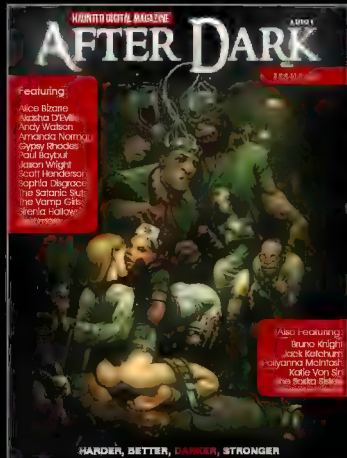
I then wanted to take it to the next level so I did a series of paintings based on the 'Seven Deadly Sins' which got me looking at paintings, pin ups type images which took all the beauty on a pin up twisted together with my love of gore and horror, and there you have it Pretty Piece Of Flesh was born.



"Went to school and didn't do very well, I found it easier to draw than write and I did all my A-Levels in art, from there I went on to do my B TECH at Bradford college in art and design, then I went to Manchester metropolitan to do my degree in photography and left with a 2.2 although I kinda knew my heart was in painting not photography. I did a lot of shitty jobs after Uni then I found my place working in a local rock club, but now I know I want to paint all the time and build it into a business and not give up on my dreams - well not till zombies eat my brain. My "darkside" art all started with a friend asking me to do a portrait of her daughter as a zombie and from there I did a few commissions once people saw what I did.

THE DARKSIDE
PRETTY PIECE OF FLESH

We think that Martin Darkside is one to watch out for and we love his work, you can reach him through his website which is ppof.co.uk and he also has a Facebook page : www.facebook.com/darksideart, and you can e-mail him at martin@ppof.co.uk



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Picture the scene: we are driving up a quiet country road in the picturesque setting of Crawley. We turn into a beautiful farm with a sign for a farm shop. But all is not as first meets the eye. This is no ordinary British farm. It has surprises lurking round every corner. For one month each year Tulleys Farm will terrify...

The attraction has grown from an event started by Stuart Beard in 1995, which was a one evening Pumpkin Festival in mid-October to sell pumpkins.

He then built the Creepy Cottage Haunted House in 1997, which they believe was the earliest dedicated Halloween attraction in the UK. This is an attraction for young and old and is visually stunning for all horror lovers with many heart jumping surprises to be found.

The event evolved to cover the half term week and then other daytime attractions were added such as the Haunted Hayride built in 2003 which opened up the event for the evening with teenagers, young adults and older families. This ride took a bit of fine tuning with more tractors being used to deal with increased volume of people as the years went on, but this is not a ride for the faint hearted. The actors really do make this ride something special and very scary.

The Halloween Festival was born. This has continued to evolve with the event being split in 2009 to be known

as the "Daytime Spooktacular" and the "Shocktober Fest Scream Park" at night. It is now the UK's largest dedicated Halloween event.

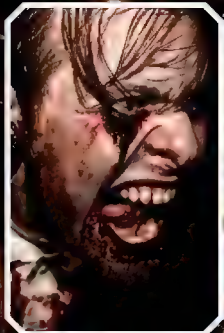
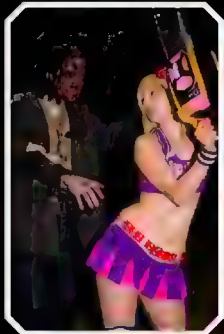
When interviewed Stuart commented, "Inspiration came totally from the US and Canada and fortunately I have a very creative and visual mind!"

He has been travelling to industry / attraction conferences in the US since 1998 and told us he has met some brilliant minds. Stuart became close friends with Mark Saunders of Saunders Farm in Munster, Ottawa.

Mark's Halloween model of "Fun by Day Scary by Night" was the inspiration behind the early Halloween Festival concept.

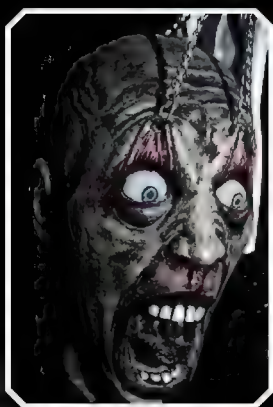
The ideas of the attractions came from all sorts of places, a mixture of beer, some creative people on the team, travel and having an open mind.

Other attractions to be found inside include Hell-ements which is one of my particular favourites, Field of Screams, Cellar Haunted House, and the newly added Twisted Maze. Without giving the game away too much, this is a place you really need to experience for yourself! There are shows, street theatre and so much for the eye to see create an atmosphere that is nothing short of amazing.



"Inspiration
came totally
from the
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Canada and
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visual mind!"





There are around 90 scare actors on the team to make the event that little bit more spine chilling, many returned from last year, although they do advertise through the casting networks, local drama schools and from there websites. They have their own company, Scream Park Entertainments, which Stuart runs with two of the best scare actors in the business, Chris Bowman and Toni Griffiths (Esmerelda). Scream Park Enterprises provides all the actors training and supply to the event, the company also works with other scare attractions on their actor training and management.

Once a year as an added bonus if you manage to get to Tulleys on preview night they hold an event to beat the World Record attempt of "Most zombies in one place". This year we zombied up and joined in the fun and with an over- all count of 1500 Zombies this year the park was buzzing with excitement. A special Guest Appearance from the Eastender's star Shane Richie had the crowd growling with Zombie noise. So many imaginative costumes and make up to be seen, Tulleys Farm was well worth a visit. A scary and jumpy time to be had by all who love anything horror and comes highly recommend by all of us at Haunted: After Dark.

Visit WWW.TULLEYSHALLOWEEN.CO.UK





SILENT STUDIOS



Report by Sonia Castle, Photography by Silent Studios

Haunted: After Dark 002

93

THE
DIGITAL
DEAD

A HAUNTED DIGITAL MAGAZINE PRESENTATION

COMING SOON



2013

THE YEAR OF THE ZOMBIE

A ZOMBIE MAGAZINE WITH A GRAPHIC TWIST

A MAGAZINE THAT WILL TAKE ZOMBIES TO A NEW LEVEL

AN INTERACTIVE DIGITAL ZOMBIE
MAGAZINE, FOR ZOMBIE LOVERS ALL
OVER THE WORLD

"IF 2013 IS THE YEAR OF THE ZOMBIE,
THEN DIGITAL DEAD IS THE MAGAZINE OF
THE ZOMBIE"

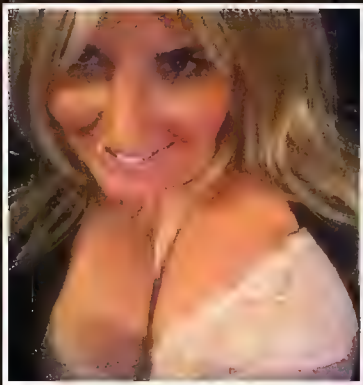
COMING IN 2013 FROM THE MAKERS
OF HAUNTED DIGITAL MAGAZINE AND
HAUNTED: **AFTER DARK**
FOR MORE INFORMATION OR TO REGISTER
YOUR INTEREST CONTACT

brains@thedigitaldead.com



Ms TANYA bakes EXCEEDINGLY CREEPY CAKES

We're all told "you can't have your cake and eat it" ... Tanya is a cake maker, but not an ordinary cake maker as Haunted: After Dark readers will soon be finding out. She has just signed an exclusive deal with the makers of After Dark to feature in the magazine ... EXCLUSIVELY ... If you think Kipling makes exceedingly good cakes, well Tanya makes exceedingly bad cakes and if you think the Hairy Bakers are fantastic, well Tanya, the Scary Baker is fantastic (see what we did there?). Each issue Haunted: After Dark will feature Tanya, a cake, a recipe and ... who knows, maybe some vampires and zombies. Stay tuned!!



MOVE OVER MR KIPLING!

THERE'S A NEW CAKE MAKER IN TOWN
AND THIS ONE IS SET TO BECOME
THE NEW CREAM QUEEN OF HORROR
(SEE WHAT WE DID THERE?)



HOW TO CREATE
YOUR VERY OWN

MR SLASH:

Pre heat oven to Gas Mark 180

Ingredients:

340grams of self-raising flour

280grams of Stork

270grams of castor sugar

5 large eggs

4 tablespoons of milk

1 teaspoon of vanilla extract



Cream the Stork and the sugar together till light and fluffy then add all the other ingredients, line a baking tray and two 9 inch tins and bake for 50 minutes, you need to make 6 of these cakes in total Once cooked carve the cakes into an oval shape and leave one round cake to one side.



Once the cake is carved cut the middle of the cakes and fill with your choice of filling. Now add one left over cake in a bowl, break the cake up and make buttercream using 250grams of unsalted butter* and 375grams of Icing Sugar Mix till you have a smooth buttercream *leave butter to reach room temperature.



Now you are ready to add the cake mixture to the back of the cake this will be the "brains". Slap on the mixture and you will now have the alien like head forming, let it set for a few hours in the fridge.

Now using normal fondant dye and using a pin prick of paprika food dye, roll the fondant out and glaze the cake with apricot and quickly cover the head with the fondant, smoothing the sides with the back of your hands and cut the hanging fondant.

Now attach all the ready made gumpaste face to the cake, warm some strawberry jam and drizzle it around the edges. Now your cake is ready.





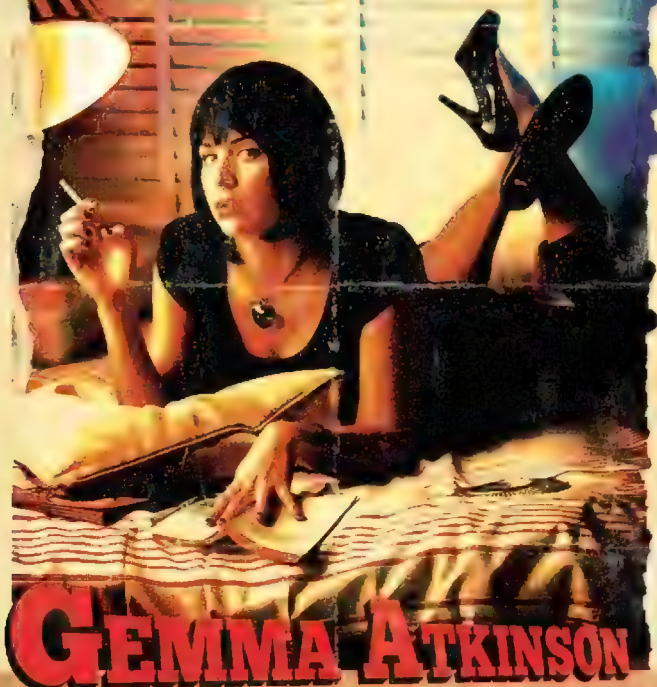
NEXT TIME:

Tanya and her creamy cakes get the full **HAUNTED: AFTER DARK** treatment with a photo-shoot and lesbian vampires – what could possibly happen?

To see more of Tanya's creations visit
<http://www.fondantfantasiesbytanya.com/>



FROM HOLLYOAKS TO HORROR



GEMMA ATKINSON

INTERVIEW WITH JASON WRIGHT, SILENT STUDIOS



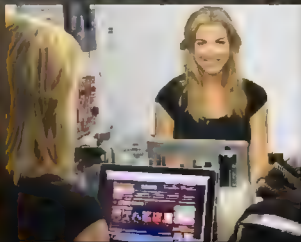
Actress Gemma Atkinson has recreated her favourite film moment to launch a new campaign celebrating the entertainment value of film and TV. The actress, best known for her roles in *Casualty* and *Hollyoaks*, mimics Uma Thurman as Mia Wallace in the 1994 Tarantino classic, *Pulp Fiction*, to promote Moments Worth Paying For, which encourages film fans to pay for the real deal. Gemma joins BAFTA award winning actor, writer and director, Adam Deacon, in supporting the campaign, which was the brainchild of two young Design students from London. Omri Dvir and Leighton Pountney won a competition to devise an innovative take on the industry's anti-piracy advertising. Their advertising concept features a series of clues to iconic films,

including cult hit *Pulp Fiction* – and invites the public to guess the Moment worth Paying for at Findanyfilm.com, a search engine for official film and TV. Gemma Atkinson, who is currently pursuing a promising film career, spoke of her support for the campaign: "We all have those films that remind us of certain times in our lives and move us every time we watch them. This campaign celebrates those moments that really stay with you and suggests that the feeling you get when you watch great film and TV is something worth paying for. The clues and the online quiz are great fun, but there's a serious point being made too. When you pay to enjoy the real thing, you support the people who worked hard to make it and show your appreciation for the

experience you get in return." Omri Dvir, one of the students behind the campaign, said: "We're thrilled that our idea is being turned into a real advertising campaign. We wanted to get across the point that the price of a ticket, download or DVD is great value for all the enjoyment you get back."

The new advertising will form part of the UK film, TV and video industry's innovative Moments worth Paying For campaign, which spans cinema, outdoor advertising, PR and social media. It will feature in Clear Channel advertising spaces UK-wide from tomorrow as well as on Findanyfilm.com and a wealth of other film and TV industry websites. The film quiz can be found at www.facebook.com/FindAnyFilm.

The Industry Trust for IP Awareness: The Industry Trust is the UK film, TV and video industry's pro-copyright consumer education body, established in 2004 to tackle the growing issue of film, TV and video copyright infringement in the UK. Today it has more than 30 members, including film and TV distributors, cinemas, DVD retailers and home entertainment rental companies. Its role isn't to lecture people about downloading illegal content. It's to inspire consumers to do the right thing at every opportunity possible, by directing to the array of official (legal), good value and convenient services available now online and offline. Find out more at www.industrytrust.co.uk



Moments worth Paying for: The Industry Trust for IP Awareness launched its 'Moments worth Paying For' campaign in 2011; the latest chapter in its on-going work to address copyright infringement in the UK. In 2011 'Moments worth Paying For' featured in cinema ad reel estate and in Clear Channel spots across the UK. It also enjoyed a significant presence online, including some innovative media partnerships with Total Film and 4OD. A high impact PR campaign complements the advertising by informing the target audience about the growing wealth of ways to watch film, TV and video, both on and offline.



Gemma Atkinson is from Bury Greater Manchester. A model and actress, she has done cover shoots for a plethora of lads magazines, appeared in TV series' such as Hollyoaks and Casualty, and more recently horror films such as 13hrs, Airborne and most recently the Night of the Living 3D Dead.

Gemma, thanks for taking the time to talk to Haunted: After Dark for, have you got any favourite movie moments?

"Well the first one would be from Jaws as usually when the shark is about to attack you get that classic music moment so you know what's about to happen but one part of the film a guy throws fish guts over the side of the boat and no music but the bloody shark attacks. I jumped out of my skin! Also love the part in the Shinning when Jonny is hammering on the door and breaks through that a great movie moment."

You have worked on a lot of TV shows, what did you enjoy best about the roles in Hollyoaks and Casualty?

"In Hollyoaks playing Tasmin we did a big piece on self-harm in the story line so for me that was a very gritty role and I was so overwhelmed by the public feedback and support. Casualty I played Lisa Hunter

and this was a different role but I can only describe that working everyday on set was a chaos fun environment, fast action and always something happening. That said I love playing both roles for different reasons."

You have been involved with a few horror films of late, namely Airborne and 13hrs. Can you tell me more about them, your frightening experiences and what was it like to work with Luke Skywalker?

"Airborne was a low budget film but it seemed more than that when we were working on set in an aeroplane. It was very claustrophobic as we spent most of the time in the plane but a great experience. When first seeing Mark on set you do think that's Luke Skywalker but to be honest once we were working he was a really nice guy and we only had one scene together but I felt at ease all the time. 13Hrs was again a low budget movie but a change in venue from a plane to an old house so not too scary! but loved every minute of it and the scariest moment for me was off set as I was staying at a lodge down the road so walking there after a long day in the dark on your own, you just think werewolf creature is going to get me! Both films was amazing to work on and I would recommend them to all horror fans"



You play the lead role in a new film "Night of the Living 3D Dead" can you tell us anything about it and does it stay true to the original in 1968.

"My latest film appearance I play Barbara who is in a cemetery with her brother Johnny to visit their father's grave, when an unexpected traumatic event forces her to run to the safety of a nearby farmhouse. Soon finding herself with six strangers, boarded in to keep the danger out, Barbara begins to wonder whether an even greater threat lies within. A tense, suspenseful, social & political thriller, in the guise of a classic zombie apocalypse"

It sounds like the film has stayed close to its roots, but does a modern zombie film have to up their ante, so to speak, and be modern looking, more blood, more gore, more CGI that kind of thing?

"In the original zombie films the zombies were very slow so killing them in small numbers wasn't really an issue but in the new version we have made the Zombies much faster and more aggressive so increasing the scare factor tenfold. So same story line, with faster and more aggressive zombies with a modern day twist"

You're a lass on a mission and you're waging war against consumers

who support illegal downloads and streaming, what's the anti-piracy campaign all about?

"Well I think everyone needs to first understand that when they pay to watch a film the money goes into distribution and further investment in making another film or TV series so without that revenue stream we will not have the money to continue so illegal downloads and streaming is just killing the industry. The campaign is about awareness of Anti-Piracy so people are engaged in the understanding of the process to make films and other media."

So what can people do to help the campaign and where can they find out more?

"To engage people we are doing an online quiz, so like a cinema receipt and you will get 10 clues to guess the film and show your knowledge so the more clues you have the lower the score. Also more information about Anti-Piracy and how you can help support will be able on the website as well"

Gemma, it has been great chatting with you, many thanks for taking the time out to chat with us.

Gemma has also agreed to take part in something very special for us in 2013 - Watch this space!!

FindAnyFilm.com:


FindAnyFilm.com is one of the UK's leading websites for film fans looking to watch, buy, download, stream or rent legitimate film, TV and video. The website offers more than 36,000 film and TV shows across all formats, from cinema to DVD and Blu-ray, as well as download and streaming services. Visitors can search by title and talent, and can sort their results by price and format.

THEY WON'T STAY DEAD!

NIGHT OF THE LIVING DEAD

Why have zombies made it a return to a classic? Put the dead against the living in a ultimate war survival!



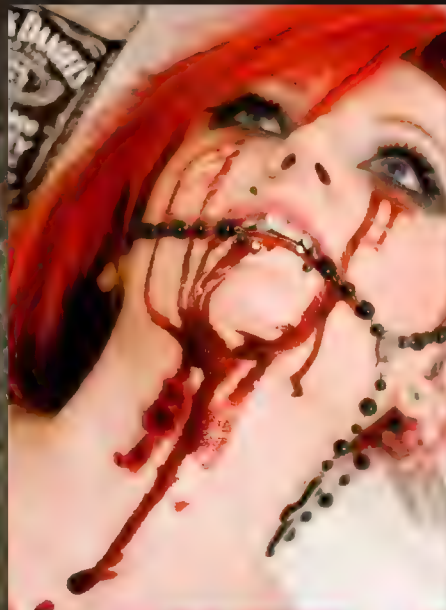
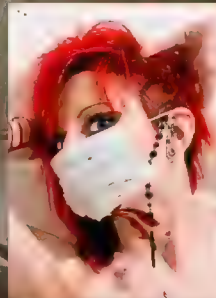
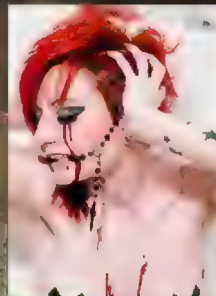


YOU
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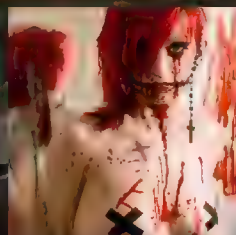
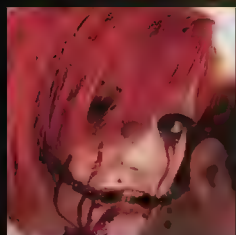
"COME ON BABY, LET'S DO THE TWISTED"

THE TWISTED MIND OF TWISTED PIX

TwistedPix is the bastard offspring of Bekah Baker and Shaun Davies. An idea spawned from the desire to showcase people like us rather than trying to make them fit into the typical photo shoot look. We believe that you should be proud of your tattoos, piercings and style; just as we are. Bekah has been found with camera in hand for over 20 years, with her interest in the field really coming to the fore in the last 6 years. She is an avid macro photographer and loves showcasing the horrific and unusual! Bekah is self-taught in Photoshop and also deals with a lot of the re-touching involved in the business. Shaun has been working as a professional Photoshop re-toucher in the advertising industry for longer than he cares to remember. When he's not dealing with the advanced photographic re-touching for TwistedPix he is generally assisting in the studio or occasionally we even let him loose with a camera! Unlike many photographers working within the Alt. market, we live an alternative lifestyle; this gives us a better understanding of the people we work with. You can come to us in the knowledge that we know better than most how to showcase your Alt. beauty to the maximum. We have a penchant for the darker side of life!



THE TWISTED MIND OF TWISTED PIX



TWISTED PIX

www.facebook.com/TwistedPix

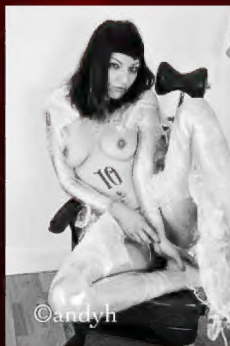
www.twistedpix.net

Model: Jessica Jealousy

<http://www.facebook.com/jesseffingjel>



IT'S A DISGRACE!!





**So, we can now reveal who is the face and editor of
Haunted: After Dark as of now and into 2013**

"A very disgraceful hello to all you Fiends and, erm, Fiendesses out there...! Hold onto your coffins and prepare to embrace the real alternative... Here at Haunted: After Dark our mission which we have chosen to accept is to grab alternative-ism from tipping into mainstream monotony and to thrust it back into where it belongs, the alternative, yet more widely accepted, world! We will bring you the very best in cutting edge culture, be that slashers galore, extreme horror, sleazy stuff and nonsense or even sleazier hot vixens! Expect lashings of nudity and nothing less than shocking tomfoolery, be prepared for graphic horror, showcasing some of the best talented photographers, make-up artists and models who are actively doing their thang AND we believe that their "thang" needs to be seen! Apple do not know what they're missing, why not taste the forbidden fruit - Adam, the guy who was in Genesis before Phil Collins, did and it did him no harm!! Enjoy this issue and please allow me, Miss Sophia Disgrace to keep you abreast of everything that's bad, naughty and twister in the intertwined worlds of horror and the bizarre!! Remember, it's good to be bad, a bit naughty and a tad mischievous!

Sinfully yours,

Sophia Disgrace, XXX

Editor and face of Haunted: After Dark

**MIKE'S
MIDNIGHT MOVIE
MINDFUCK**
THE ANSWERS



1 One of my favourites, From Dusk till Dawn, if you haven't heard Tito and Tarantula then you should check them out. Cool band.

2 Classic, An American Werewolf in London. If you got this wrong, shame on you.

3 Fantastic Michael Reeves film, Witchfinder General, watch the full version, well worth it.



4 Fulchi's best known work, Zombi Flesh Eaters although you get points for Zombi 2.

5 Dedoto's Cannibal Holocaust. Recommended but only if you have a strong stomach.

6 Dawn of the Dead. Don't bother with the remake by the way.

7 The Burning. Overrated, but watchable. Holly Hunters first film.



8 The Shining. Still the only film that genuinely scares me. Those twin girls, creepy shit.

9 I Spit on your Grave. The remake is even nastier than the original.

10 Of course, The Wicker Man. Great film. Again avoid the remake. At all costs. It's awful.

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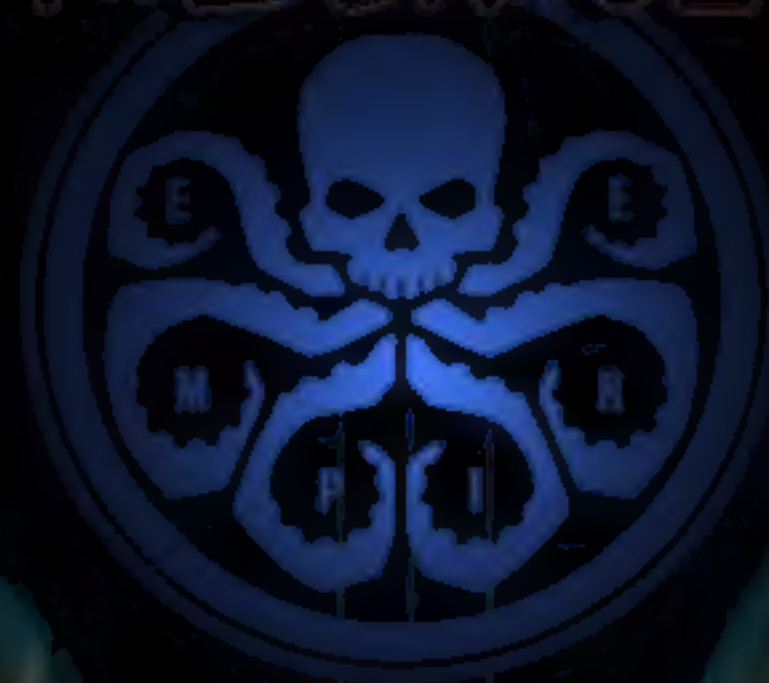
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THE UNHOLY



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